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Coordinating Music and Dramatics in a Unified Church Program.

by

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Preface.

This writing has been a labor of love. In the background there is a home where "playing the story" was one of the most delightful amusements, and where music was natural, spontaneous, and a strong bond of comradeship. In later years came service abroad, where music and dramatics offered a new method of approach which proved both fascinating and successful. So this thesis has been undertaken with the hope that the accumulated experience of the past might be of some use to the church of to-day, thereby serving as part payment on a large debt of gratitude.

It is a pleasure to express appreciation of the help and inspiration received from the books of H. Augustine Smith, of the Department of Fine Arts in Religion in Boston University. Worship through Music, Drama and Art, and Lyric Religion have been most suggestive. The Hymnal for American Youth, and New Hymnal for American Youth, and American Student Hymnal seem so superior to many other collections that they have been used almost exclusively in building the programs suggested in this thesis.

Grateful acknowledgement is made of the kindness of Miss Jessi O. Todd of Pacific School of Religion, who read the manuscript.

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Part I

The Development of Music and Drama in Relation to Religion.

Chapter I.

From a Common Source.

Where did music and drama come from? Did primitive man deliberately write songs and plays to express his emotions? Such an idea is unthinkable, for in the dawn of human history man could neither read nor write; yet there are indications that even in those twilight days he expressed himself vocally and through action which was either imitative or symbolic. Why did he do this?

To find the reason for the acts of primitive man it is necessary to recall some of the simplest, most elemental characteristics of human personality. Sabatier says, "Man is incurably religious", and most authorities agree with him. Their definitions of religion vary, but the consensus of opinion is that every man everywhere is conscious of some supernatural power above and around him. Often it is the sights and sounds of the natural world, especially those which are strange, grotesque or mysterious, which convey the idea of a Something Other, a strange Something dwelling in bubbling springs, in rocks of fantastic shapes or in great trees, a Something riding on the wings of the wind and expressing his wrath in the crashing thunder and the dazzling lightning. So vivid were these impressions of the Great Unknown that man was impelled to give expression to them, and without in the least reasoning out a method he seems to have produced spontaneously vocalizations and rhythemic movements which were plainly the beginnings of music and drama. But again,

why?

Modern psychologists are doing some very interesting experimenting along the line of mental rhythm, and while all do not agree as to the exact meaning of the results, it would seem that there is a psychic pulsation in the mental life in accord with which man's vocal expression, writing, musical composition, even his manual labor, all tend to fall into rhythmic patterns, the units of which are determined by the rate of the rhythm of his own normal pulse of consciousness.[1] Perhaps this is the secret; each man probably gave rhythmic expression to his religious impressions in comformity with the natural rhythm of his own mind and body; and apparently these rhythmic expressions were always accompanied by some form of vocalization. Moreover, each man found that his fellows were expressing themselves in the same way, and guided by an inward social urge, they began to perform these exercises together, and so the earliest social religious expressions were rhythmic in form, accompanied by inflected sounds in the same rhythm. And then another factor entered; each man's psychic pulsation is a little different from that of his fellows, so a way had to be invented for securing uniformity of group sound and movement. This was accomplished by striking hollow logs or blocks of wood with sticks, surely the very simplest form of instrumental music.[2]

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1. Stratton, G.M.-Experimental Psychology and Culture, pp.235-236.

2. Dickinson, Edward.-Music in the History of the Western Church. pp.1-35.

All of these expressions of innate urges acted as so many nervous stimuli, arousing a host of emotions in man's subconsciousness, the probable seat of his religious nature; and as each new experience suggested some new experiment in expression, very slowly and gradually the first simple movements and sounds were systematized so that they might be used repeatedly to stimulate the same emotions again; in these systematized ceremonies may be seen the germ of the elaborate rituals of more advanced civilizations.

What were the motives underlying this development of religious observances? The answer is difficult. Some think that the original motive was unreasoning fear, fear of the Great Unknown and a desire to placate Him, so that He would deign to grant protection and food; while others believe that man instinctively felt a desire to imitate the acts of the god or gods he so dimly conceived; the truth probably is that the motives were rather mixed. One thing seems clear, however,-as clan life gradually developed men seem to have come to a conception of deity as in some way identified with humanity, and of some particular deity as being the god of each particular clan or tribe. This god was to be especially honored, either by placating him or by giving him pleasure, or both, and all to the end that the members of his clan might become identified with him and partake of his nature; this would make them strong, able to fight victoriously against the enemies of their god, and idea which meant neither more nor less than to triumph over the members of every other clan. In the beginning the method of honoring the god

was simply a communal meal at which the deity was supposed to be present as the most honored guest, to be served first with every mark of respect. But gradually some tangible symbol of his presence became necessary. This was usually an animal, so that it might be killed and eaten at the feast, thus making it actually possible for each man to "eat the god". This idea of blood-sacrifice, coupled with the desire for the slaughter of tribal enemies, gave rise to vocalizations and rhythmic presentations of the most orgiastic description.[1]

But there were other primitive religious ceremonies which arose out of simple human urges, as for instance, the need for food as the means of sustaining life. In securing the means of sustenance man was driven into a continual struggle with the forces of nature, and so quite naturally many of his early acts of worship were directed toward those beings which he conceived as being in and working through all natural objects. The occasions of his most ardent worship were the advent of spring with its promise of coming plenty, and the autumn harvest, bringing the fulfillment of that promise.[2] In the early days of the Aryan peoples, the victory of spring over winter was represented in most dramatic fashion. A large effigy of Winter was torn to shreds and scattered to the four winds of heaven, after which an effigy of Spring was brought out with dancing

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1. Smith, W. Robertson.-The Religion of the Semites, chaps. VII-IX.

2. Gray, L. H.-Article on "Drama" in Hasting's Encyclopedia of Religion and Ethics.

and singing, carried around the fields, laid in the furrows, borne into the granaries, and finally placed in front of a primitive altar.[1] The primitive Germans had a similar spring festival, during which images of the gods, or certain symbols associated with them, such as ships or ploughs, were carried around the territory which they were supposed to protect, the people following with shouts and songs of joy. Probably such cermonies as these were intended as petitions for good crops, in short, as prayers for food and protection of life, and that they originated in a need common to all men is proved by the fact that they still persist in many countries. The dances of the Amerindians and of some of the Mexican tribes are illustrations in point; and even in France to-day many a farmer carries an image of the Virgin around his newly ploughed fields; and in the Peruvian Andes, when the new crops are threatened by frost, the same ceremony is performed.[2]

Further research into the records of ancient peoples reveals the fact that all of them, with the single exception of the Hebrews, believed that both music and drama were special gifts of the gods, and therefore suitable means for expressing the religious life and for propogating the faith. The Hebrews, however, held music in very high esteem, and the Book

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1. Report of the Commission on Church Pageantry and Drama,- The Production of Church Dramas. p. 3.

2. Brinton, D. J.- Religions of Primitive Peoples, p. 182.

of Psalms and the many passages in the Old Testament referring to the music of the Temple give abundant testimony to the fact that they, too, regarded it as a natural and right expression of religion. The monuments of Assyria and Egypt have many representations of temple services in which music played an important part, while their literature contains many hymns. In Egypt, indeed, music seems to have been developed to a degree surpassed by Greece alone. It was controlled by the priesthood, and was the predominating element in those gorgeous rituals for which Egypt was famous.

It was in Greece that the music-dramatic expression of religion reached its highest development. From very early days the two great subjects in education were gymnastics, good for the body, and music, which included poetry and drama, good for the soul because it could express and arouse definite ideas and passions, thus making it a powerful agent for good or ill. From the very beginning Greek music was religious. "The staple of Greek music was vocal composition with instrumental accompaniment. It was developed from the hymn addressed to a deity by a priest or a band of worshipers."[1] There were many different types of music, each probably reflecting the natural characteristics of the tribe in which it originated, but all finally culminating in the recognized Athenian art which found its highest, most perfect development in the great religious dramas in honor of Dionysus. To this great festival came the priests, for whom

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1. Whibley, Leonard, Ed.-Companion to Greek Studies, p. 370

the chief seats in the amphitheatre were reserved. Throngs of merrymakers joined in the great processions, each one crowned with a garland, indicating that he was participating in a religious observance. Authors and actors were regarded as ministers of religion, and the theatre had all the sanctity of a temple. The chorus, interpreting the incidents of the drama was regarded as the mouthpiece of the Eternal. Sacrifice of a white bull,[1] or a goat,[2] both considered as attendants of the god, represented the imparation of the life of the god to the worshipers; while the events of the play itself impressed upon the minds of the Athenians those high ideals of life and conduct which made them a marked people among the nations. Thus was carried on for six successive days over a period of five hundred years "the greatest experiment in adult education the world has ever seen",[3] and the instruments of that experiment were music and drama produced under the aegis of religion. To that great experiment the world owes much, for in it can be discerned very clearly the very definite forms of art which have brought so much of beauty into the life of man,-music, drama, and dancing.

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1. The Commission on Church Pageantry and Drama.- The Production of Religious Drama, p. 5.

2. Overton, Grace S.-Drama in Education, pp. 21-23.

3. Eastman, Fred.-Religion and Drama; Friends or Enemies? p. 4.

Chapter II.

By Divergent Paths.

While drama and its sister music were being developed in Greece as the greatest expression of the religious life of her people and the most effective means of moral teaching, drama of a different sort had been growing up in Rome. Here as elsewhere the earliest primitive forms were probably the simple rhythms and vocalizations which expressed in spontaneous fashion the common human urge to establish relations with the unseen. But the Romans had neither the thoughtful mind nor the love of beauty which characterized the Greeks, and with them drama and music developed along much broader, coaser lines. Moreover, the Romans cared little for religion and so lacked the powerful motive for developing art as an effective vehicle of teaching, and while early Roman writers deliberately studied the dramas of Greece, they could only copy the externalities of form; they were utterly unable to sense the aesthetic values or to grasp the beauties of thought and feeling. Thus "the Roman stage was from the beginning dull, trifling, vulgar, and grew to be brutal, foul, horrible."[1] Actors had no social position, and there were special laws passed to govern their conduct, their daughters could not enter any other occupation; they were forced to live in segregated quarters.

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1. Bates, Katherine L.-The English Religious Drama, p. 3.

Into these two conflicting currents of thought and expression launched forth the frail little bark of the Christian Church, laden with traditions and folkways of quite a different sort. Originally, to be sure, the Hebrews developed along the usual lines of expression of the religious nature, but as their social consciousness grew and their nationalistic spirit became more and more intense, any tendency toward the development of art forms was quenched very effectively. Some music there was still, always as an adjunct of workship, but drama was taboo. The dramatic instinct had to find expression, however, and so the early ceremonies developed into the great feasts, - Passover, Tabernacles, First Fruits, with their accompanying hymns of praise; but drama as an art form, never! To the Hebrew all drama was anathema because it savored of idolatry; Greek drama was bad because it was intended to honor strange gods, while the Roman drama was even worse because of its brutality and coarseness and the degradation of its actors. So the infant church, with its old Hebrew traditions and its new ideals of Christian conduct, rejected drama entirely, and found an outlet for its natural tendency toward dramatic representation only in the development of its liturgies, until the first simple meal of fellowship with its accompanying hymns and prayers became a gorgeous ceremony, with processions of richly robed priests, acolytes with swinging censers, singing choirs in impressive vestments, all bowing around a flower-decked altar glittering with gold and blazing with light.

Sponsored by the Roman Empire, the church grew in power and

influence, and so strong was its opposition to the theatre that the drama passed into a stage of almost total eclipse which lasted until the Middle Ages, and then far away in a little island kingdom religion once more sensed the value of dramatic expression, and the English Miracle Play was born. All of the services of the church were still in Latin, and desiring to make certain important parts more intelligible to their uneducated parishioners, the priests decided to act out those sections instead of merely reading them. The experiment was a great success and the movement gathered strength and spread throughout the English Church. The first simple dramatizations were elaborated until clergy and choir alike were needed as participants; congregations increased; and finally it became necessary to have the performances out in the church yard. This was a fatal step, for from the church yard to the open market place was an easy transition; then the more informal atmosphere of the place led to a spirit of hilarity in the audience; this passed to the players, laymen were admitted to the caste, and the entire nature and purpose of the plays was changed. They became trivial, full of buffoonery, dealing not with the facts of sacred history, but with legends and crass superstitions. These were the Moralities, a name belied by the contents of the plays, which often were irreverent and obscene.

Then came Puritanism, and once more religion placed the ban upon the drama. It was "subversive of the public morals", and actors were of all people the most degraded. It is true that the drama had become merely a show-business, having lost all sense

of being a mirror of the soul; but it is equally true that Puritanism did not appreciate the dramatic struggles of human life, and spent much of its time and energy in dogmatically banishing beauty from the churches and pleasure from daily life. This harsh, unlovely conception of the Christian life has persisted until recent times, but now once more the church is realizing the value of beautiful representation as an effective agency for presenting the teachings of her Master.

While the use of drama as a means of teaching was leading a precarious existence, music of certain types had a steadier, more consistent development. The early church was a singing church. She had inherited the psalm book of the Second Temple, and while the original music has been lost because it was not written down, the church was born at a time when, as a part of the wide-spread hellenization of the then-known world, Greek musical forms had become fairly familiar even to the conservative Jews. Unconsciously, perhaps, these Greek forms had been grafted onto the traditional Hebrew melodies, and a new hymnody arose; it is this to which Paul refers when he speaks of "psalms and hymns and spiritual songs".[1] Dickinson thinks that even "the fight of tongues" may have been partly musical, something like the ancient Egyptian "carolling", or singing a tune without any words.[2] The type of

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1. Paul's Epistle to the Ephesians, chap. 5, v.9.

2. Dickinson, Edward.-Music in the History of the Western Church, p. 45.

music chosen by the church seems to have been a chant in which the number and arrangement of the tones were made to conform to the meter and accent of the text. This early church music was unaccompanied because it was felt that instrumental sounds were sensuous and nerve-exciting, and so incompatible with a truly mystical, spiritual worship; and so the tradition of church hymnody became fixed; Christian music must express the mood of prayer, a mood of awe, humility, hope, and love, rather than the individual passionate mood expressed in music not connected with worship.

At first the hymns were sung by all the Christians when they met for worship, but by the beginning of the fourth century singing had passed almost wholly into the hands of the clergy, who feared that if the people were encouraged to sing they might not always distinguish between the Christian hymns and the pagan songs sung by heretics. So singing became a part of the rapidly developing liturgies of the church, and priests and monks labored earnestly to perfect it, producing many beautiful new texts and tunes, many of which are still found among the Gregorian chants and plain songs of the Roman and Anglican churches. As many of the clergy could not sing, choirs were introduced, and the increased number of singers made possible the introduction of antiphonal singing, and later, of part singing. Then as the church spread across Europe, the music loving Germans made their contribution by building on the foundation already laid, and the result was the beautiful form known as the chaorale, and with its perfection the ground was prepared for the work of Luther and his associates.

Someone has said that Luther's greatest contribution to the world was the restoration of congregational singing. He advocated the use of whatever was excellent in music, and many of the hymns of the new Protestantism were based on simple old folk songs, so dearly loved and widely sung by the common people. This new spirit of freedom opened the way for a rapid enrichment of the music of the church, and while Roman Catholicism has remained true to the traditional forms of the early Christian centuries, Protestantism has gone on developing new forms and new uses for forms not usually classified as religious.[1] Gradually secular music with the new association of sacred words became quite common in the church; carols introduced an element of joy into services which had been rather sombre, while selections from operas encouraged the introduction of special features performed as solos or special choir numbers, simply for the sake of beautiful sound effects. Instrumental music was introduced, first the organ, and then gradually other instruments, until to-day there is scarcely anything in the realm of music which may not be heard in some church somewhere.

Such in brief is the history of music and drama in their relation to the church. They have gone their separate ways, drama leading an up-and-down, precarious existence, music growing slowly, steadily, both in form and in popularity. To-day, both in the church and in public institutions of learning, there is a revival of interest in both of these forms of art; perhaps the time

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1. Pratt, Waldo S.-History of Music, chaps. VI and VIII.

has come for the church to undertake the reuniting of the two, so that every man may have the opportunity for the expression of his religious nature in fuller accord with his innate urges toward rhythmic vocalization and dramatic representation.

Part II

Character-building Values of Music and Dramatics.

Chapter III.

How Music and Dramatics Affect the Individual.

The modern church exists in a scientific age, a time when people are demanding facts together with their proofs; an age when much of the new psychology is asserting boldly that character formation is nothing but a series of psychological processes influenced by physical conditions, and that the correction of all physical ills and the reconditiong of the environment are quite sufficient to set one on the road leading to a normal, happy, useful life. Everyone may not agree unreservedly with all these sweeping assertions, but certainly no intelligent person can afford to ignore them.

What is true in other fields is true of music also. As history shows, church music in the first place was generally regarded as just an interesting way of presenting Scripture and hymns; but as counterpoint and harmony were developed, producing compositions which gave pleasure by their tonal effects alone, many people began to question the value of music as art. Students began to apply the scientific method, searching for facts regarding the actual effects, physical, mental, and emotional, of music on the individual, and now one of the important questions before educators is whether all art, including music, may not be one of the greatest of character-building agencies. Professor Rugh, of the Department of Education in the University of California,

asserts that "music and art are great rectifiers of the spirit";[1] if that is true, it behooves all teachers to investigate the results of research in this field for the purpose of widening their own horizons and of acquiring another tool useful in the process of building human lives.

It is difficult to find reliable reports of investigations in this new field, for they cover a long time from antiquity down to the present, and many of them are quite fragmentary. In her book, "Music, Health and Character", Agnes Savill, M.D., of London, reports results of some of her own research and scientific experimentation, and records her belief that "in music we have at our disposal a powerful agent for the improvement of the race which has received but scant attention to its merits, at the hands of those entrusted with the public welfare - the medical, religious, educational and psychological advisers of the people."[2]

The first step in the development of the thesis that music can be made a positive factor in physical and mental health and in spiritual development, is a study of the physical effects of music. From the scientific standpoint music may be defined as a varying volume of rhythmic vibrations of different wave-lengths which signify pleasing sound to the conscious mind. This definition implies

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1. Rugh, C. E.-"Moral Training in the Public Schools"; in the California Prize Essays, 1907, p. 20.

2. Savill, Agnes, M.D.-Music, Health and Character, p. 233

change of some kind in the entire human organism, a change which Dr. Savill insists on without describing it clearly, but which is explained quite concisely by Dr. C. A. Hauser.[1] He says that when any part of the nervous system is stimulated, whether it be the peripheral sense organs or the sympathetic nerves or the cortical brain cells, some change takes place in the entire nervous system. This is proved by the fact that after the stimulus ceases to act there is a change apparent in mental and emotional capacity due to a hang-over of the sensation in a new or deepened association brain-path which changes the contour of the brain structure. Repetition of the stimulus deepens this association path until the motor response becomes automatic; it also keeps the affective emotion aroused.

But the changes in the organism following a musical atimulus are not all mental and emotional, says Dr. Savill. She cites many interesting experiments which seem to prove quite conclusively that these changes are always accompanied by altered physical activity, such as quickened pulse and breathing, sensations of heat and cold, changes in blood pressure, quickened muscular action; the rhythm of the music, too, affects the body-rhythm, producing a sensation of balance and rest, or a sense of irritation and weariness.[2] Psychologists also recog-

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1. Hauser, C. A.-Latent Religious Resourceses in Public School Education, pp. 222-224

2. Most of Dr. Savill's references not being available, they are cited here as she gives them.

(a) Theophrastus and Democritus note the usefulness of flute playing for alleviation of pain, particularly of sciatica.

nize these conditions, and while there is no unanimity of opinion as to which is cause and which effect, there is perfect agreement that when one type of change, mental, emotional, or physical, takes place in the organism, the other two types are present also.[1] So far as the musical stimulus is concerned, the most marked effect seems to be emotional, different kinds of music arousing emotions which vary with the temperament, age, physical condition, and

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(b) Justus Hecker, M. D. (1830), writing of a strange "dancing mania" in Central Europe, tells how lively, shrill music played on trumpets greatly increased the muscular activity of the victims; soft, calm music gradually decreasing in speed and pitch proved very efficacious in quieting them.

(c) Wimmer (1889) notes physical response to music with marked rhythm on the part of 1400 insane women; in some, pulse rate rose; some became restless and beat time.

(d) Herbert Dixon, M.D., says that lulling type of music slows heart rate and lowers blood pressure.

See also: "Indigestible Music", in Literary Digest, March 12, 1932. Dr. D. A. Laird of Colgate University is quoted as saying, "anything which disturbs or excites the emotional center of the brain is immediately felt by the 'hunger center'. This is linked with the nerves, which in turn largely control the muscular movements and blood-supply of the stomach. A mild excitation, such as is afforded by gentle, soothing music, may have a beneficial effect upon digestion. But violent, discordant and barbarous rhythms, sounds such as are produced by 'jazz', set up strong emotional disturbances, which are communicated to the nerves and produce stomach movements and changes in blood supply to the organ. These may seriously interfere with the digestive processes, especially when they occur during the act of eating."

1. See also the following:

Hadfield, J. A.- Psychology and Morals, pp. 1-2. "Emotional changes can produce physiological disturbances."

Woodworth, R. S.- Psychology A Study of Mental Life, pp. 118-128. Organic and Conscious States Accompanying Emotion.

Stratton, G. M.-Anger: Its Religious and Moral Significance. Introduction, Sections II-III; a discussion of the theories of Darwin, James and Cannon.

musical experience of the hearer. For practical purposes, then, two very important questions are (1) What kinds of emotion are associated with those physical and intellectual changes which make for health and character; (2) what types of music can arouse those particular emotions.

There are many classifications of the emotions, but one of the simplest is that used by Dr. Savill.[1] She considers emotions as either contractile or expansive. The contractile group includes such emotions as anger, fear, envy, worry, depression; these are accompanied by certain clearly defined physical changes, such as labored heart action, short, shallow breathing, restriction of muscles and skin vessels. Anyone may observe the manifestations of these changes,-the pallor of the face, the appearance of "goose flesh", the dilated pupils of the eyes, the choked, breathless speech. The person who gives free rein to the expression of this type of emotion is usually heartily disliked by his fellows; on the other hand, if these emotions are suppressed constantly, cramp or spasmodic action of the organs results, his vitality is lowered and disease sets in. For such a person the main problem is, how to avoid arousing these contractile emotions.

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1. Savill, Agnes, M.D.-Music, Health and Character.p. 145ff.

See also:

Calkins, M. W.-A First Book in Psychology. pp. 180-225. Classification of emotion as social and unsocial.

Stratton, G. M.-Anger: Its Religion and Moral Significance. pp 19-27. Classification of emotions as sthenic or strengthening, and asthenic or weakening.

In the expansive group are included such emotions as love, joy, courage, hope, noble aspirations; and how different are their manifestations. There is general relaxation of muscles and skin vessels, the pulse is strong and steady, breathing is deep and quite, the eyes sparkle and the face glows; while there is an accompanying consciousness of well-being, of poise, all indicative of the healthy functioning of the whole organism. How can such desirable emotions as these be repeatedly awakened until they become the prevailing emotions of the life of the individual?

One answer to these two questions lies in the word, music. Music is not a cure-all, but it does induce a state of receptivity, and if it is of the best type its mere tonal qualities deepen those association paths connected with pleasant emotions; unpleasant, contractile emotions are crowded out, the mind becomes more aware of spiritual things; while the simple rhythm and regular accent of the best music, which always corresponds with the natural body-rhythm of the average normal person, produces relaxation from nerve strain and a growing sense of harmony with the rhythm of the universe.

But the mere arousing of enough expansive emotion to inhibit the awakening of the opposite type is not sufficient to produce noble character. Certain musical enthusiasts there are who say, "Music is my religion", "Rhythm is religion"; but a little investigation shows that such people are usually those who revel in emotion for its own sake, and who allow themselves to indulge in the purposeless day-dreaming aroused by too sentimental

music, or who give themselves up to an orgy of self-regarding, sometimes melancholy emotion which is stimulated by music with irregular accent and complicated rhythm, or who revel in the mental stimulus and intense nervous excitement which result from that type of music. The trouble with all such people is that they are concerned neither with the nature of the sources of their emotion nor with normal, healthy methods of expressing it. In other words, they have not yet realized that the changed attitudes accompanying their emotions are apt to become ideals, and that all emotion is the dynamic of possible action. Every person should realize these two facts and deliberately examine his mental attitudes, choosing those which seem the highest and best, and cultivating them until they become the dominating ideals of his life. Such an ideal-centered personality giving natural, spontaneous expression to every expansive emotion lives a life of joy because it is a personality at peace with itself; friction between the conscious and the unconscious has ceased, and harmony, which is the very essence of both beauty and religion, reigns supreme.[1]

So far this discussion of the effect of music has dealt with the listener only; but what of the producer? If he is not simply a wage-earner then all of the beneficial effects experienced by the listener are his also, plus the joy of artistic reproduction, a joy which is closely akin to the joy of creation. His

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1. Stratton, G. M.-Anger: Its Religious and Moral Signifance. pp. 19-27.

Hadfield, J.A.-Psychology and Morals. chaps. XI-XIII.

mental activity is greater, for in addition to the nervous stimulus of the cortical brain cells by the musical sounds there is the deliberate effort to understand the purpose of the master and to memorize the composition. "The study of music, rightly understood, can be of the highest educational value.--The mental training offered by the analytic study of its construction and texture is closely parallel to that afforded by the natural sciences. Its problems of style are as interesting and varied as those presented by any literary form. Above all, it is a language with a poetry as noble as that of Dante or Racine, of Shakespeare or Milton. All the arguments which can be used for the inclusion of Languages and Literature in our ordinary scheme of education may be used with equal force in the case of Music."[1] The emotional appeal is present also, but in a somewhat different form; the mental effort of learning probably minimizes the pleasurable emotions experienced while listening to the performance of an artist; but on the other hand, the clearer understanding of the harmonies coupled with the pleasure of reproducing them awakens simultaneously the emotions always aroused by great music and the joy of expressing them; and as this expression is distinctly individual, no two persons ever interpreting a composition in exactly the same way, every intelligent musician enters in some degree into the joy of the creator by way of the interpretative process.

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1. London Board of Education. Quoted by Dr. Agnes Savill in Music, Health and Character. pp. 137-8.

While the physical and emotional effects of music on both the listener and the performer are coming to be recognized quite clearly, so far little attention has been paid to the effects of dramatization on the actor. Much has been and still is being said and written about the effect of drama on the audience, the "power to awaken trains of thought charged with brief but sudden intense emotion which is destined to influence the condition of an individual's private consciousness so profoundly that the entire life is changed, and the lives of all with whom he comes in contact."[1] But can it be asserted with equal force that participation in a dramatic production has a similar effect upon the invidual actor that the rendering of music has on the intelligent, sympathetic musician? Probably not, for the nature of the stimulus is altogether different. In music it is comparatively simple; it is a continuous succession of similar vibrations reaching the ear as sounds; these vibrations produce immediate and definite physical changes either pleasant or unpleasant; this is followed by the urge to reproduce; and while this process seems complex, involving analysis, synthesis, memory and imagination, it is comparatively simple, for it deals with only one medium, sound. But with dramatization the case is quite different. Here the stimulus is mental rather than sensory, coming to the actor in the form of complex life situations, sometime real, sometime imaginary, into which he must project himself. This calls for keen analysis, active imagination and sympathetic understanding,

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1. Savill, Agnes, M.D.-Music, Health and Character. p. 196.

followed by a process of synthesis which requires the utmost self-control as the actor voluntarily assumes the personality of someone else. There is little place here for the quick, unconscious physical response of the organism to sensory stimuli, and particularly to sound; and what little research has been done seems to indicate that the only definite physical result of dramatic action comes along the line of increased motor control. To talk, walk, and act like another person requires not only mental concentration, but also great muscular skill, while the necessity for appearing at ease before an audience requires great muscular and nervous coordination.

The psychological effects of dramatics on the actor, however, are very definite and many-sided. To understand them clearly it is necessary to know something of the meaning of the dramatic instinct and its varied forms of expression.

Most psychologists discuss this subject fully, but from the standpoint of the practical worker in the field of dramatics one of the clearest and simplest discussions is found in the book, The Dramatic Method in Religious Education, by W. Carleton Wood, professor of Philosophy at the College of the Pacific, Stockton, California.[1] In his analysis he follows Kilpatrick's classification in his Fundamentals of Child Study, but adds his own interpretation of the results of giving expression to the different phases of the basic instinct. A summary of his dis-

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1. Wood, W. Carleton.-The Dramatic Method in Religious Education. chap. I-II

cussion follows:

Analysis of the Dramatic Instinct.

A. Social elements.

1. Gregariousness, the desire to be with people and do things together. Dramatics offers a fine opportunity for the satisfaction of this basic desire.

2. Sympathy, the feel for others. It is this quality which vitalizes the imagination, making it possible for the actor to be the one he represents. It is a fine corrective for too much individualism.

3. Love of approbation. In many cases this desire may lead to unlovely expressions of jealousy, envy, rivalry; but rightly directed, it should be helpful in developing a fine spirit of cooperation, for the actor who wins the greatest praise is the one who most perfectly relates his part to the entire production.

4. Cooperation. Dramatics offers one of the finest ways of developing this desirable trait, for the project is presented in its entirety from the beginning, and the relation of parts is made clear.

5. Loyalty and altruism. These fine traits may be encouraged greatly in a group which has as its object the beautiful presentation of a worthy dramatic production rather than individual fun.

B. Adaptive elements.

1. Imitation, the method by which human beings increase their stock of experience. Under the stimulus of the desire for approval, imitation becomes voluntary and is of great

help in widening horizons through enlarging experience. Dramatics stimulates this process greatly, as it constantly presents new persons in new situations to be imitated by the actor.

2. Curiosity, the urge which drives men to seek new, untried experiences. It is the basis of interest and suspense, two elements which are necessary in all dramatic production.

3. Play. Acting as a profession may not fall under this classification, but amateur production, entered into voluntarily as a wholesome, pleasant expressive activity, certainly contains the essential elements of play.

C. Resultant elements.

1. Constructive, - a desire to assert one's self in the form of self-directed activity.

2. Expressive, growing out of combinations of other native urges, such as imitation, play, desire for self-adornment, all of which may find expression through dramatics.

3. Rhythmic, - one form of motor activity necessary as the natural expression of the rhythm of the entire organism.

4. Aesthetic, - a sort of by-product of the constructive element. It demands that the directed activities of the self shall have unity, emphasis, proportion, harmony, grace. It finds satisfaction in the production of a beautiful, finished dramatization.

Briefly stated, these are the basic desires and urges which make up that psychological complex called the dramatic instinct. Can it be directed so that it will function in the interest of developing Christian personality? Workers in this field respond

unanimously in the affirmative, and they cite many instances to prove that they are right. Just one case from personal experience. The first Christian pageant in a little church in Japan had been a great success, but the missionary was wondering just how it had affected the participants. Two callers were announced, young men who had taken prominent parts as volunteers for Christian service, one as an evangelist and one as a business man. They had come to express their thanks for being allowed to participate in what had been a real, personal experience. "When I said, 'Here am I; send me'," said one, "I said it sincerely with all my heart. After this the church is to be my own home and I will work for it." "Me, too", said the other. "We two are going to organize a sarvice band of young people who will be ready to help the pastor at any time and in any way."

What had happened? These youths were already Christians, but the pageant had offered them in imagination the opportunity for new experiences in Christian living; it had crystalized their ideals and opened up avenues for their expression; it had shown them in concrete form the value of cooperative effort; the play instinct was satisfied as they had voluntarily participated in a pleasurable activity with a congenial group of friends; it had offered aesthetic satisfaction through costuming, lighting, carefully rehearsed action. And what happened to them is happening to many young people in the churches to-day.

Part III

The Possibility of More Effective Use of Music and Dramatics by the Church.

Chapter IV.

Why a Place in the Church Program.

As yet nothing has been said about the possible religious influence of music and dramatics. This is a conscious omission, for this thesis proceeds upon the assumption that religion is not a separate compartment of man's life, but something which is so inherent in his make-up that it influences every phase of his thought and conduct,-what Coe calls "an infusion of God in the human personality."[1] This is not equivalent to saying that man is not free; it only means that his desire for self-realization, for harmony,[2] is due to the influence of God within him, and that every stop he takes looking toward the more perfect integration of the self is his response to that spirit, setting it free to lead him on toward further choices in this process of becoming a person. Was not Paul sensing this fundamental principle when he wrote, "Work out your own salvation with fear and trembling, for it is God who worketh in you both to will and to work for his good pleasure"?[3] Following then the ideal of Paul reworded in the terminology of the modern psychology and philosophy, religion as used in this discussion means, Man's consciousness of the Holy, manifested in his sense of dependence and in his

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1. Coe, G. A.-What Is Christian Eduction? p. 94.
2. Hadfield, J. A.-Psychology and Morals. chap. XI.
3. Phil. 2, 12-13.

desire for harmonious relations with that which is holy. For the Christian, "that which is holy" is the one God, the Father of all. It then becomes the chief concern of the church as she faces the unfinished task of Christian education, to use every resource at her command to help those entrusted to her care to become increasingly sensible of the work of that Spirit within them, and to find in Jesus Christ the concrete presentation both of the nature of God and also of an ideal great enough to be made the focal point of the process of integrating their personalities.

One of the little used resources of the church is art, especially in the two forms under discussion, music and dramatics. If the results of research are trustworthy, music and dramatics are part of man's native equipment, spontaneous expressions of his recognition of the Something Other than himself, and of his desire for harmonious relations with that Other; can the church minister to her people the things of the more abundant life, can she hope to lead them in the way of developing rich, well rounded personalities, if she fails to offer them ample opportunity for the exercise of those inborn, basic desires? Moreover, scientific expdriments indicate that certain types of music arouse those noble emotions which play so large a part in personal religious experience, increase the sensitivity of the mind to the things of the spirit, and help to increase a sense of poise, of general well-being; while participation in beautiful, wholesome dramatics enlarges the mental horizon, awakens a spirit of sympathetic understanding, and greatly in-

creases both nervous and motor control. Surely the church, recognizing these values, should find some practical way of utilizing these two sister arts much more effectively in her program of religious education.

When the general question of the place of music and dramatics in the program is presented to the church, objections are sure to arise. Some will say, "We have them already. There is music at every service, and the young folks are always putting on plays." True; but how far that is from being the ideal of a church with such a clear conception of the character building values of music and dramatics that it has integrated them as important elements in its total unified program.

Another objection arises out of inherited prejudice against the theatre. To some people the word drama or play always suggest immorality, probably because of the disrepute into which the histrionic profession has always fallen when it has been divorced from the church; visualizations of lessons from study books are objected to as being "too dramatic", and even music falls under the ban of their displeasure because they are so fearful that something "operatic" may creep into the music of the church; they want only that which they call "sacred".

In dealing with these objections it is well to remember that there really is no such thing as "sacred" music. Music is not intrinsically sacred or secular, morally good or morally bad; music and morals simply do not belong in the same category. It is only through association that certain music has come to be

considered as sacred, association with words expressive of religious thought, or with certain religious observances. It is true, as has been indicated,[1] that certain kinds of music stimulate those noble emotions which are one phase of religious experience, but that does not mean that the music itself is sacred. it does mean that directors shouldbe careful to select music of the right type; and should they find it keeping bad company, associated with words or circumstances inconsistent with Christian ideals, theirs is the privilege of rescue, of lifting it out of that environment and bringing it into the service of the church, just as Luther did with so much of the popular music of his day. Conversely, if music is of the wrong type, irritating because of over accent, or because of too long or two short phrases, of unmelodic progressions or too much monotone, then no association with beautiful words, no constant use in church services, can possibly make such music a positive factor in the development of strong Christian personality.

With regard to the drama, the case is quite similar. If a play is based on a Biblical narrative, or if it deliberately sets forth some theological doctrine, many people in the church approve it and call it a religious play. It may be so crude as to be almost vulgar; it may depict situations which appeal to the imagination on its lower levels; it may emphasize human characteristics which fall far short of the Christian ideal; nevertheless it is called a "religious play"! Of what earthly use are a scriptural

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1. See Chapter III, above.

title and Biblical material if the life situations presented do not show Jesus' way of life with skill and sincerity? On the other hand, if a play or a simple dramatization does emphasize fine Christian ideals as functioning in real life situations, it is difficult to see just what difference it makes whether that situation occurred two thousand years ago in Palestine or just yesterday in some modern city. Also, why should young people in the church be deprived of the enriching experiences of dramatizations which are a part of the educational program of the church, where there are none of the objectionable features which mark the professional, commercialized drama?

Perhaps these common objections would not be heard so often if music and dramatics were more skillfully correlated in the worship services of the church. Suppose it was customary to have an occasional visualization of some fine hymn while it was being sung as a solo;[1] if no announcement was made, and if the dramatization was simple and dignified, the vivid appeal to the imagination of the hearers and the stronger emotional appeal coming through both eye and ear would clothe the words of the poet with new beauty and make them live. Or picture a Thanksgiving or Harvest Home festival in which the bringing of gifts for the needy was the principal feature. Of course, the gifts could be brought beforehand and piled on the platform, and the service would probably leave the worshipers cold, unstirred. How different it would be if, after the opening hymn and prayer

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1. H. Augustine Smith.-Lyric Religion. pp. 96 and 424-432.

of thanksgiving, choir and congregation should break into spontaneous singing of "We plough the fields, and scatter the good see o'er the land", and thronging the aisles should literally bring their gifts to the altar. Here would be the inspiration of doing something together, both in action and in song, while the music itself would serve to unify the thoughts and ideals of the worshipers. Such a service would have that rhapsodical element considered so necessary by H. Augustine Smith. He characterizes modern services of worship as too mechanized, needing to be made more fluid, more adaptable, changing with the seasons and having new, enlivening features.[1] E. S. Lorenz, too, recognizes the need for more emotional uplift, for he says, "It is common feeling rather than common thought which unites a company of people", and he holds that music more than anything else creates this unity of emotion by increasing nervous susceptibility and offering a natural means of expression.[2]

There is still another important reason why the church should make a larger place for music and dramatics in her total program, and should consider carefully the correlation of these two forms of expressional activity with her services of worship and her social service projects. As Dr. Savill points out,[3] emotion which

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1. H. Augustine Smith.-"The Fine Arts in Religion." In the International Journal of Religious Education, November, 1926.

2. Lorenz, E. S.-Music in Work and Worship; Introduction.

3. Savill, Agnes, M.D.-Music, Health and Character. p. 187.

is not translated into action is capable of harming the individual. He simply must find an outlet consistent with his higher ideals, or there will be continual discord between his emotions and his conscious everyday life. The stimulated imagination and broadened sympathies must be given opportunity to function in real life situations, and the noble emotions aroused by the best music must be kept vital through sharing with others. So the church should bring into relation with her service activities all the beauty and enrichment of music and dramatization, while at the same time she offers abundant opportunity for attitudes to become ideals, guiding conduct in such a way that every member of the group may become a real person living in conscious fellowship with the Father and functioning as a happy, useful member of society.

Chapter V.

Some Suggestions about the Approach.

One of the interesting phases of church life to-day is the growing enthusiasm for dramatics, and to a lesser degree, for music. One reason for this renaissance is the large place given to these two forms of art in the public schools. They are being recognized as effective contributors to character building because they help to cultivate proper appreciations and attitudes;[1] accordingly the pupils are encouraged to write and produce their own plays, and to learn some of the world's best music. The young people have brought this fresh interest into the church, and are always ready to produce a play, either for fun or as a money raising device; and unless something has happened to inhibit it, they feel just as strongly the urge to sing. Wisely the church has recognized this new interest, and in the case of dramatics has rushed in without any clear idea of the value of the method or of the end to be attained, using it simply as a means of furnishing an interesting activity for its young people, and as a bait to attract others to the church.[2] Music has been thought of in very much the same way, as a pleasant activity or as a delightful accessory to services of the church. But history reveals such an intimate re-

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1. Hauser, C. A.-Latent Religious Resources in Public School Education. p. 240.

2. Overton, Grace.-Drama in Education. pp. 13-14.

lation between these two forms of art, and psychological and scientific experiment are revealing so many latent possibilities for character building in them, that it seems as if the time had come for the church to stop and face carefully several questions; 1. Are music and dramatics being treated seriously as valuable factors in the process of developing persons? 2. Are music and dramatics closely integrated in the total program of the church? 3. What objectives are being striven for in the musical and dramatic work of the church?

Writing of drama in the church, Charles A. Boyd says, "The teachers of youth within the church are the ones to say whether or no the church will ---- enter this 'open door' of rare opportunity and lead down the broad paths of beauty and truth in God's great 'Play-time Garden' the eager feet of the fun-loving, beauty-loving, joy-loving youth through the right, wise development of the God-given, dramatic instinct."[1] And since, as has been seen, music is inseparably linked with drama, practically the same thing may be said of it. Betts certainly showed appreciation of the religious possibilities of music when he wrote, "No other form of expression can take the place of music in creating a spirit of reverence and devotion, or in inducing an attitude of worship and inspiring religious feeling and emotion."[2] At the time he realized that it is not easy to give music its rightful place in the church program, for in the same paragraph he says, "Music as a part of the curriculum of religious educa-

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1. Boyd, C. A.-Worship in Drama. p. 5

2. Betts, G. H.-How to Teach Religion. p. 126

tion offers a peculiarly difficult problem." Perhaps the difficulties would not bulk so large if the original oneness of the two could be recaptured, so that the two problems might be treated as one. Just how this can be done is a question to be answered only by wise experimentation; it is the purpose of this section to give some practical suggestions simple enough to be tried in any church, suggestions concerning organizational set-up as well as definite program plans.

Before going into these detailed matters it might be well to consider briefly the question of creating an atmosphere favorable to experiment, for it would never do for just a few enthusiastic folks with the best intentions in the world to make the necessary changes in the church machinery and then announce to the congregation what they intended to do. Probably the first step would be for the pastor to give one or more talks on the enrichment of the worship experience, bringing in as skillfully as possible references to those lost dramatic elements which, combined with music, were the first spontaneous forms of worship, and showing how participation in similar features by the congregation might bring into the service elements of freedom and joy which would make it more attractive and helpful. Much prejudice would probably have to be met and overcome, and one way to do this would be for both pastor and the supporters of the new plan to be very careful to avoid the use of theatrical terms. Plays might be dramatizations; demonstrations, visualizations; the stage might be the platform; entrances and exits might be simply doors; etc. A little thought and care

along this line would do much to clear the atmosphere and prepare the way for putting the plan into operation.

Since the definite problem under consideration is one of co-ordination, the first step in the process is to examine the organization of the church. No church can hope to have a well articulated, unified program unless it has a central council or board made up of representatives from the various organized groups, with the pastor, director of religious education, and music and dramatic leaders as ex officio members. The representatives should all be chosen at about the same time, and immediately thereafter the council should meet to outline the work of the church for the whole year. Probably the best basis for this work is a seasonal one. At its first meeting the council should have before it a national calendar which includes anniversaries of great men, a church calendar, and a calendar of community events; then the occasions which are to be observed by the church as a whole, together with outlines of programs and related activities, could be decided upon, as well as the different groups which would have responsibilities at those times. This schedule should then be taken back to the different groups, and also posted in a conspicuous place; this would prevent overlapping of programs and be a guide to each group in planning its particular work for the year. Into such a schedule as this the music-dramatic features could be fitted easily.[1]

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1. Wood, W. C.-The Dramatic Method in Religious Education. chap. VII.

The key man in the situation is the director of church music. This does not mean the choir leader, though that would naturally be one of his chief functions; in this day when unification, coordination, are fast becoming slogans of the church, every effort should be made to find a person of genuine Christian character who appreciates the value of music to the whole church program, and who is willing to throw himself into its educational work. Closely associated with the music director should be a director of dramatics, or perhaps the chairman of the church committee on dramatics. There are not many churches which have such a director or committee, but it would simplify the work and prevent a good many clashes if there could be some such arrangement. In the smaller church it might be best for the director of music to be director of dramatics also, not for the sake of loading all the work onto one person, but because, in the proposed plan for the close coordination of these two activities, the combination would seem natural and desirable where workers are few.

With the general program outlined, and with official direction provided for, the next step would be to find those interested in music and dramatics. Here age groups and their interests would serve as a guide. Among the young people, those who like music and can sing would probably be in the church choir already; if they are not, they should be sought out and their cooperation solicited. The young people's group should have its own dramatic group, too, for they are the ones who most often want to "put on a play"; and so they could fit into the general plan very easily when dramatizations were desired as items on particular pro-

grams.

Beside the regular church choir, every church however small should have a junior choir for the sake of "exposing" the children to the best music, for training them to take their share in the total program, and to prepare them for membership in the adult choir. In very large churches there could be as many choirs as there were departments in the church school from Junior up, and a well graded course in church music could be given; the possibilities for good work are limited only by the teaching force available. And the same thing is true of dramatics. In nearly every church there could be a junior dramatic club, and these boys and girls would be asked to be responsible for certain parts of the program outlined by the church council. Below the junior department both music and dramatics should be entirely spontaneous, requiring no special organization and no week day rehearsals; leadership should be in the hands of the regular teachers, but they should feel free at all times to confer with the directors of music and dramatics.

Chapter VI.

Spontaneous Features of the Program.

Such would be the machinery and such the folks needed to "make the wheels go 'wound'". But just what should they do? What are the objectives toward which the music-dramatics department should work in a unified church program? The general objective might be stated briefly as follows: To incorporate music and dramatics into the departmental programs so that they may become natural, spontaneous activities in the educational process. That this is possible is demonstrated clearly in the kindergarten. Here quiet music creates the receptive attitude; the hymn suggests the talk; the talk suggests a prayer or a song; the story suggests both dramatization and song; and so the entire program for the day moves smoothly from one form of expression to another without any abrupt transitions. The degree of spontaniety is limited only by the resourcefulness of the teachers and the amount of carefully prepared materials they have at their command. Why could not this same spirit be carried into all departments? Of course, there would be this difference: as the pupils developed they would be given more and more responsibility in the selection of materials; then the task of the teacher would be to see that the materials they had to choose from were carefully correlated beforehand. Here are a few suggestions as to how the plan might be worked with reference to informal dramatizations and music.

In the Primary Department.

Suppose it has been decided that once each month a simple dramatization should be given with no costumes, and no audience but those in the department. The first difficulty would be to find the best time for it; how would it do to take the period usually alloted to free handwork? That settled, the next step would be to select the class (or classes) to be responsible for each month. Then as the month came round, the teacher would ask the children to select for dramatization one of the lessons already studied. This class would then take two handwork periods, one for planning the dramatization and the other for its presentation before the department. The song or songs to be used would be selected by the class from those they already know; they would need the teacher's help at first in order to make an appropriate selection. It would probably be better to have the whole department join in the singing, as this would help to fix in the minds of all the children the relation of the song to some lesson they have learned; however, there should be no formal announcement, but with the music leader of the department leading, singing should begin spontaneously.

Illustration No. 1.--Lesson selected is Lesson V in the first year of the Closely Graded Course, the story of David sparing Saul's life. The class is the first year boys. The lesson to be emphasized is that David listened to God's voice and decided to be kind to his enemy; the hymn chosen might be "True to the Trust", No. 86 in Junior Hymns and Songs, Elizabeth M. Shields, Editor, Onward Press, Richmond, Va.

Illustration No. 2---Story selected is "Children Who Have Come to America", Course III, Part 3, Closely graded Course; Selected for a third year class of girls. Since the purpose of the story is to teach equal consideration for children of other than American parents the hymn chosen might be "Love One Another" p. 48 in Melodies for Children's Voices, Leyda Publishing Co., Wapello, Iowa.

In the Junior Department.

Here the procedure would be the same as in the Primary Department except that the dialogue suggested by the pupils might be full enough to warrant giving them an extra handwork period to write it down in their note-books; should an extension program be in operation, either during the hour of the adult service of worship or on a week day, that would be a good time for the extra preparation. The time of presentation might be different, because in some churches the Junior classes have separate rooms; in that case the dramatization should be chosen carefully so as to fit into the worship program, and the hymn which closes it might well be followed by a prayer that each one might be helped to remember the lesson just visualized.

Illustration---The subject of the worship services of the month is "Courage". The story chosen is "Some People Who Were Afraid to Do Things", in Course IV, Part 2, Closely Graded Course. This could be done by a boy's class alone, or a boy's and a girl's class might unite. The hymn chosen might be "Marching with the Heroes", No. 201 in the Hymnal for American Youth, H. Augustine Smith, Editor, Century Co.

In Other Departments.

From the beginning of Junior High School days youth wants real dramas with costumes and audience, and this means much more time for writing and learning plays, and tends toward formal rather than informal dramatics; but even here there is room for visualization and dramatization in the worship services, and many ways in which these features, together with carefully chosen music, might be used very effectively.

1. Illustrated hymns--Beautiful colored slides are obtainable, each having a stanza of a hymn on one half and a picture illustrating it on the other; thus the hymn may be sung while the pictures are being shown. If the hymn fits into the worship service, and if it bears on the worship activities of the group, the combined appeal of words, music and pictures, especially if followed by prayer, might cause the crystalization of vaguely accepted ideals into the will to action.[1]

2. Special Offerings--These may be made very effective. For instance, suppose an offering is to be taken for the work of the church abroad. The committee in charge of the worship service for the day might ask each class to appoint two representatives, one to dress in the costume of some distant land and to tell what the Christians of that country are doing for Kingdom building, and the other to present the gift of the class. The entire group should remain on the platform until all gifts have been presented,

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1. For information about slides, see Bibliography.

and then at a chord on the piano, should lead the whole department in singing something like "My Country Is the World", No. 294, New Hymnal for American Youth.

3. Special Days--There are many special days which it is well for the church school to notice, but which do not call for elaborate celebration. Some of these occasions might be observed best by a worship service made up almost entirely of music. For instance, suppose Whittier's birthday should fall on Sunday; what could be more appropriate and helpful than a study of those stanzas from his poems which are now used so commonly as hymns? Such a service might include a short talk about Whittier's religious life (not a biographical sketch), and three or four hymns arranged to devlop a definite line of thought. Here is a suggested program based on hymns to be found in many church collections:

Program.

a. Prelude ---------Hymn, Blest Land of Judea.

b. Singing ---------Blest Land of Judea (an expression of trust in divine love).

c. Talk ------------Whittier's Faith and His Poetry.

d. Singing ---------"The harp at nature's advent strung has never ceased to play." (an expression of the need for prayer).

e. Prayer Hymn -----"Dear Lord and Father of mankind". (to be read by good reader, then played through once; group in attitude of prayer).

f. Singing ---------"Immortal love, forever full, Forever flowing free". (an expression of infinite love and man's relation to it).

g. Singing ---------"O Love! O Life! Our faith and sight Thy presence maketh one." (an expression of the nature of true service).

A Harvest Home (or Thanksgiving) Festival could be carried out very effectively by the entire church and school if the membership was small enough; if it was too large, there might be several services, one for the young people and adults; and perhaps two in the church school. The purpose would be to have the fruits of the harvest presented in a dramatic way in which every person would participate. The opening prelude should be full of joy; the hymns, Scripture, and prayer should all express thanksgiving for the gifts of the earth, and also petition for the grace of sharing. There might be a very brief talk on the continuous providence of God, "the entire year has been a year of the goodness of God".[1] Then as all begin to sing, "We plough the fields and scatter The good seed on the land", they should bring their gifts to the chancel or a special table where they would be received and piled. The singing should continue until all have returned to their places, when there should be a prayer for God's blessing on the gifts. Such a service could be a real "tumult of joy", and would be a fine preparation for some real service activity as different groups should distribute the gifts to families in actual want.

Just a word of advice seems necessary here. There are very few good Thanksgiving or harvest hymns, and some of the former are concerned with the history of the Pilgrims. One which is

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1. Psa. 65, 11; the translation suggested in the International Critical Commentary.

frequently used is "Come, ye thankful people, come", but if the words are considered thoughtfully, this is really a prayer for grace to lead the faithful Christian life, and not a harvest-home hymn at all. Since there is such a scarcity, a list of some appropriate hymns, with their sources, is inserted here:

1. Come, Ye Thankful People, Come (as altered by Hugh Hartshorne). No. 283, Hymnal for American Youth.
2. Now Sing We a Song for the Harvest. No. 285, Hymnal for American Youth.
3. Once More the Liberal Year Laughs Out. No. 324, Hymnal for American Youth.
4. Praise to God, Immortal Praise. No. 149, Inter-Church Hymnal.
5. Praise to God and Thanks We Bring. No. 99, Hymns for the Living Age.
6. O Lord of Heav'n and Earth and Sea. No. 456, Pilgrim Hymnal.

Chapter VII.

Formal Features of the Program.

By formal features is meant those musical and dramatic elements of a program which require careful planning and preparation. In planning for these the principal thing to be remembered is that there is great danger of trying to do too much. Each group from the Junior up through the Young People's Department wants to have a play for nearly every special program it plans, perhaps because there are so many plays available that it makes planning easy, or because acting is such fun, or perhaps because they really sense the power of visual appeal. So it becomes important for the council to meet two or three times a year to check on the total program to see that there is no overlapping, and that each group is preparing carefully for its special part in the different programs outlined. The point is, that while the members of each group may plan their own activities, they should allow plenty of time and energy for making really worthwhile contributions to those services which have been planned for the education and inspiration of the whole church family.

A worthwhile contribution,-that is the ideal to be kept before each and all. How can this be done? The pastor can do much by keeping before the groups the essential oneness of the church family, and the desirability of close cooperation in carrying out the program outlined by the council. In this work he should be

seconded heartily by the Director of Religious Education, where there is one, and where there is not; the responsibility should be accepted by the members of the council. Then most important of all, the director of music and dramatics (assuming that in the average church they would be one and the same person) should work constantly with the pastor and the different groups, planning in detail the services outlined at the beginning of the year. Through this close cooperation every one concerned should come to understand clearly that the supreme purpose of the unified program is to enrich and vitalize the experience of all connected with the church so that each individual may receive the maximum of help in developing his own personality through joyous fellowship with the Father and service to his fellow men.

When this understanding has been reached there will be little danger that anyone, least of all the director of music and dramatics, will think that the church is trying to run a school of music or a "little theatre" as adjuncts to its work of religious education; and it will be up to the director to see that the aim of the enrichment of religious experience is kept constantly before every group with which he works. This implies constant prayer,-prayer in the groups that only helpful, inspiring music may be selected; prayer that each participant may realize his part in producing a beautiful whole; prayer that each one may be faithful in his preparation and may have a real sense of service. Suppose that rehersals of choirs and dramatic groups were carried on in that spirit; would there not be a continuous sense of uplift throughout the entire church?

While striving to maintain this high ideal the director might find difficulty sometimes in securing real excellence of work. "O, we sing that well enough." "Let's not bother to make that costume; I've got an old kimono that will do." "Why do we have to be so fussy about our speech? Let's just be natural." Such remarks indicate that the members of the group are not sensing the difference between the spontaneous activities of the classroom and participation in formal services of worship, where they have the responsibility of helping to create an atmosphere of devotion. Not in a dictatorial way, but sympathetically and wisely the director should keep this responsibility before the group, helping them to see that only as they give their very best can the service be made truly successful in bringing people into a clearer consciousness of fellowship with God.

Just here it might be well to say a word about the most essential qualification for leadership in this work of integrating music and dramatics in the church program. It is not primarily technical training. There is the instance of the woman in a tiny country church who loved music, but who had little training in it. But she was intelligent and willing to work, and she wanted to help the church. She organized the children of the Junior Department of the church school into a choir-study group. They met at the parsonage so that their practice would not disturb others. Their worship period came first, followed by study and then music; then they put on the simple surplices some of the women had made for them and marched the three blocks to the church, singing as they went. Arrived at the church, they were <u>the</u> choir, for there

was no other. The training that intelligent, music-loving, but technically untrained woman gave them enabled them to lead the little congregation in the singing of the hymns, and sometime they gave simple little anthems as special numbers. The by-products of this bit of love-service were rather amazing. For one thing, it proved a real factor in overcoming race prejudice. The community was agricultural, and there were representatives of many nations living and working there; the children sang together in the choir, and racial animosities were forgotten. Also, the church attendance was increased greatly; people began to come into the town on Sunday morning to see the band of white-robed, singing children, and by ones and twos they followed into the church.

And missionaries there are who have had similar experiences. With very little training in either music or dramatics, but with a love for both and a sense of their character building possibilities, they have used the hymn book as a means of approach and through it they have attracted students of English, and by the study of its beautiful poems have introduced men and women to the One altogether lovely; through the use of demonstrations, pageants, and plays they have widened the horizons of those among whom they lived, helping them to see that Christianity is life, life lived victoriously in the here and the now. Many of these missionaries had done little of this sort of work at home, but faced with the need of helping the church abroad to function effectively, they have found that just as truly as in times past, music and dramatics have been true handmaids of religion. It

must be said with all possible emphasis that more than technical training the absolutely essential characteristics of the director of music and dramatics are love for his subjects and devotion to the work of making them function in the service of developing spiritual values. Other qualifications there are, to be sure; the spirit of cooperation and the ability to help others to sense the spiritual values have been stressed already; in addition to these there should be the willingness to learn, both through study and through practice with the different groups, working with them to find the most effective ways of enriching the services of the church. There are books being published now which discuss helpfully the qualifications of the director and ways of improving his technique.[1]

Before passing on to suggestions concerning the planning of formal programs of worship, just a word is needed about the creation and maintenance of a helpful devotional attitude. Where dramatic elements are introduced it is very easy to distrub the spirit of reverence by confusion on the platform, or by the use of two elaborate costuming and too much make-up, or by elaborate lighting, or even by such a simple thing as a draw-curtain. It cannot be said too often or too emphatically that every dramatization, demonstration, or visualization presented as a feature of worship should be kept as simple as possible so far as externals are concerned. Some sort of drapery is needed for background, but

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1. See Bibliography.

usually it is better not to have a draw-curtain, for even if some changes of scene are necessary, the shifting can be done quickly and quietly under cover of darkness, while some special music is going on; it is not needed even to hide approaches, for where there are doors opening onto the platform they can be hidden by screens, or in some cases by masses of greenery; when there are no doors, large screens on the floor at either side of the platform may be so placed as to provide room for all participants and for the simple lighting apparatus. With regard to the latter, the apparatus may be very complete, but very simple devices may be used very effectively: automobile lights, or powerful electric torches suspended in dark boxes, have both proved very successful. Some simple device for changing color is desirable, so that at least the difference between day and night may be indicated. But it is well to remember that many of the simple dramatizations can be given without any special lighting at all. With regard to costumes, they also should be kept as simple as possible. They should be historically correct in general, but that does not mean that expensive materials must be used, or that every little detail must be carried out with elaborate care. It does not come within the scope of this thesis to discuss these points in detail; there are numbers of new books which deal with them more or less fully; the one thing to be remembered in reading these books and in planning dramatics is, Keep the production simple.[1]

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1. Wood, W. C.-The Dramatic Method in Religious Education.
   Russell, Mary.- Producing Your Own Plays.

There remains one very important question to be considered if music and dramatics are to hold their rightful place in a unified church program. Programs may be well planned, interesting, and inspirational, but as in every phase of church work there may come times when interest lags and participation becomes a task. How may these periods of depression be anticipated and overcome?

One reason for these periods of depression may be that most church members have no idea of the well-nigh inexhaustible resources of music and dramatics available, and may feel that they have done everything worth while. What is needed by the rank and file of church folks is increase of knowledge,-knowledge of hymnody, knowledge of music and dramatizations suitable for church use. Most of them need to cultivate their taste, too, for the church should have the very best possible in its local situation. Very few people are able to do these things by themselves, for many of them come out of homes where little if any attention is given to the finer things of life, and so they think of those things as something apart, something in which only the elect can have a part. If the church is to minister to man's total personality, and if one way of doing that is to utilize to the full the latent character possibilities in music and dramatics, then surely she must make available to her people the proper source material and help them to use it intelligently.

All this does not mean that the church should put on "high-brow" music courses in music and dramatics; there are many simple, practical things which can be done by a good director with the in-

telligent cooperation of just a few interested people. Probably the best way is to have small study groups for short courses of six or eight weeks three or four time a year. For instance, a Senior High or College class in the church school might have a course in "Exploring the Hymnbook". They might or might not have a leader trained in music; the two essentials would be someone to play the hymns, and a desire on the part of all to discover new values in their own church collection. The results of such study would be felt in many ways. The programs of worship in the church school and in the young people's hours would be richer, more varied, and the young people would know where to go for materials when they were responsible for certain parts of special services. Jessie Dell Crawford gives an interesting account of how some Intermediate boys and girls discovered new values in their hymnbook in two committee meetings;[1] it would have been wonderful if they could have spent six or eight weeks on the study, looking up and evaluating hymns on different topics and learning to sing them.

Occasional classes like this would do much, not only in the way of educating the young people themselves, but also in insuring the presence in the church of a large group who were familiar with the hymns and so could add much to the various services of worship. But of even greater importance than this is the constant,

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1. Crawford, Jessie Dell.-"Experimenting in Worship"; in International Journal of Religious Education, Feb. 1932.

steady training of everyone in the church school from the kindergarten up through the adult department. Of course, there is singing, a good deal of it, and sometimes the hymns are well chosen, but even so the number of the hymns used is usually pitiably small, and the same ones are sung over and over, month in and month out. Is this because the leader is incapable of teaching anything new? Possibly, in some cases. Sometimes it is because of lack of thought, but usually is it not due to lack of time? "We never have time to practice new songs", is a plaint heard on every hand. Many of the best leaders of religious education realize this difficulty, but seem to be doing nothing at all about it. Betts, for instance, gives large place to the importance of music in religious education,[1] and in the work in which he collaborated with Hawthorne[2] there is a careful study made of the value of music, the types best suited to church school worship, and some suggestions concerning method. But with all this fine insistence on the importance of the best music there is no place made in the program for teach ng it, for adding to the pupil's store of this valuable character building and source material. Betts himself says, "Music as a part of the curriculum of religious education offers a peculiarly difficult problem"[3] and he might have added that it would continue to be such until it was given its rightful place in the

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1. Betts, G. H.-How to Teach Religion, pp. 126-7.

2. Betts, G. H. and Hawthorne, M. O.-Method in Teaching Religion, pp. 452-459.

3. Betts, G. H.-How to Teach Religion, p. 126.

time schedule. But what is its rightful place? Ah, there is the rub. Ruth Irwin Rex grapples bravely with the problem, and in her suggested programs for the small school[1] puts the learning of new hymns into the pre-worship service along with announcements. But why not in the worship period itself? In The Friendly Farmers we read, "Some people feel that primary children never worship through new material. Surely children do not worship through a song that is being taught by rote.---Perhaps even after they have learned the words, children do not worship through songs they have not been helped to understand. If songs are developed carefully and devotionally, the children worship as the learning process goes on."[2] Here is a clue, a suggestion just as applicable to older students as to primaries. If "songs are developed carefully and devotionally" the learning process itself may be an act of worship. And it does not require genius in a leader to do that. Careful study of the hymn before the school session; quiet, devotional reading of the words with a comment or two on their beauty and meaning; the equally devotional singing of the hymn by the leader alone; all of these contribute to a truly worshipful spirit and prepare the hearts and minds of all to join in the new hymn as an act of devotion. With such an introduction as this the new hymn would be practically learned at that one session and could be sung easily by all at the next meeting.

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1. Rex, Ruth Irwin.-We Worship, pp. 3-23.

2. Warner, G. C. and Harris, Elizabeth. The Friendly Farmer, p.76

Naturally it would not be wise to take time out of every worship service for this type of learning process, and if it is to be done with any degree of adequacy still other ways must be found to increase the pupils' knowledge of hymns and to insure their intelligent understanding of them. Here as in the case of spontaneous dramatics, why would it not be possible to utilize the handwork period once a month? "But", objects someone, "then the handwork would not get done." Well, it might not, at least not the same amount; but observation and discussion seem to indicate that in spite of high educational standards there is still a good deal of handwork which might be classed as mere "busy work", and so of little value. Even where classes are carrying out some really worth while project, the Sunday hour is so short that it can seldom be done adequately, and either the worship or the study or the handwork invariably suffers. Some teachers are advocating the plan of having most of the handwork done at home, with frequent reports of progress and a date set for an exhibit; others feel that an extension hour during the week is the ideal time for the handwork. If one of these methods should be adopted it would leave the Sunday hour in all classes free for worship and for the discussion-study features of the program, with time for dramatization, hymn study, and memory work. Some might object that this plan would require too long sustained mental effort, but that could be overcome quite easily by arranging for periods of relaxation in Primary and Junior departments-action songs, brisk gymnastics to music, or a lively march have all been tried successfully. Surely,

if the importance of hymnology is recognized, some way can be found to put it into the time schedule.

Just a word needs to be said about the study phase of dramatics in the church. Many of the discussions in books are concerned with dramatics for children and proceed on one or two assumptions: either the children write their own plays as a class project, or else the teacher selects it for them. In the older groups the choice naturally rests with them, but just what is the procedure? Perhaps it is something like this: A committee is appointed to select a play, or else someone suggests something; this is read hastily by a few; they all agree that it is "keen"; the others accept their judgment, and if the leader of the group agrees, the play is produced. The play may be all right and it may be well produced, but looked at from the educational standpoint, what can be said of the process? Why would it not be possible to have a class organized for the purpose of reading and evaluating plays? Such a class might have different aims for different periods of study. For instance, plays relating to the projects being carried on in the church school would be most helpful,[1] or two plays on the same subject but by different authors might be read for comparison of treatment; plays suggested for presentation at special services could be read and evaluated; or the scenarios of popular screen plays could be read together and criticized. All such study would serve to give the group standards of judgment, broaden their horizons and cultivate their taste. Might it not

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1. Deseo, L. G. and Phipps, H. M.-Looking at Life through Drama.

prove an effective method of counteracting the harmful effects of the many unwholesome stage and screen plays to which young people flock just because they have no idea of the necessity or the method of discriminating criticism? Here is one of the outstanding problems of the church to-day; how else can she meet it if not through education?

In conclusion, a report is apprended here of an experiment tried for the purpose of combining music, dramatization, and study. The group was composed of Junior High School girls who wanted to become a junior choir at the church; the materials for study were hymns with their correlated material, biblical, biographical, related stories and poems. The method was informal discussion, with music practice and prayer at the place where they seemed needed; the objective was the presentation of a play at the assembly period of the church Family Night, a play based on the hymns and a poem. The leader was a woman with only a small amount of technical training in both music and dramatics, but with a deep interest in both, and with an intense desire to make them count for much in the total project of religious education.

A Hymn-centered Study and Dramatics Class.

A Report of an Experiment.

Church Night dinner was over and half a dozen Junior High girls met for the first time. Marian and Dorothy had a little home work to finish, so the rest of them gathered around the piano and listened while Miss W- played "Christian, dost thou see them". Exaggerating the time a bit she called their attention to the minor

strains of the first half and the ringing major tones of the second part of the tune.

"The first part sounds sad, and the second part sound glad", said Carmen.

"Look at the words and see if you can tell why", suggested Miss W.

"It seems to be about bad spirits and fighting", said Dorothy who had just come up.

"That is right", said Miss W-. "It tells the story of a man who was having a fight in his heart. Suppose we talk about him and see why he wrote the words".

Then followed the story of Andrew, Bishop of Crete; how he had Paul's letter to Titus, the first Christian bishop to Crete. The letter to Titus was found in the Bible and some verses read about the kind of a man a bishop should be, and the girls concluded that Andrew was probably having a hard time, but that he believed that Jesus would help him to win his battle.

"Now we understand it, let's sing it that way", said Elizabeth.

So we did, trying to make the first part gloomy and the second part joyful, and trying especially in the last verse where Jesus is supposed to be speaking, to make our voices just as sweet as possible.

"When was this hymn written", asked Miss W-.

The date, 660 A.D., was found at the top of the page, and this led to a question about hymns earlier than this one. Then Miss W- asked, "How did music begin, anyway? Did the very first men sing

songs like this?"

The girls thought it very doubtful, so Miss W- asked,"What about our own Indians? Have you seen any of their dances and heard them sing?"

O, yes, they had, and all were eager to talk about it. It was soon discovered that these songs and dances were really acts of worship, so no one was very much surprised when Miss W- said, "That is just the way music and drama began. Men wanted to worship all the different gods they believed in, but they didn't know how very well, and it seemed the most natural thing for them to move their bodies in regular time and to repeat over and over certain sounds while somebody beat time on logs or stones. Great scholars tell us that in nearly ev-ry country the very first forms of worship were like that, and they say that these were the first forms of music and drama, too. In some countries these early forms of music and drama were improved slowly, until at last they became very beautiful, but they were always a part of the worship of the people. Then as men invented ways of writing, they wrote their plays, so that people today who understand those languages can read them. These scholars tell us tha. the most wonderful religious plays were written by the people of Greece; perhaps when you study ancient history you may read parts of them for yourselves."

"That's why I decided to take ancient history", said Elizabeth; "I think it would be awfully dumb not to know anything about all those wonderful plays those people wrote".

"I've seen some of the oldest music", said Carmen. "It didn't

have notes like ours, but was a lot of dots and squares and things written across the paper, and they sort of went up and down to show what ones were high and what were low."

"Yes, that is the way the first written music looked", said Miss W-, "but you must remember that at first there was no written music at all; the people just sang sounds over and over, just as we sometimes sing 'la, la, la'. But the important thing for us to remember is that all these early dramas and songs were the way the people worshipped. Do we use all our music and dramas that way?"

Such a chorus of "Noes"!

"Don't you think we could if we tried", said Miss W-. "Suppose we should choose some hymns about the Heavenly Father and what He wants us to do, and maybe some good poems; don't you think we could make a play which could be used for worship?"

"Sure we could", said Junior High unanimously, and so it was agreed to begin at the next meeting. Then with a prayer of thanks for the beautiful gifts of song and drama the first session closed.

Second Session

Only four girls, but, "Never mind", said Elizabeth; "Marian and Dorothy always come, so we can count on them for the play".

"Miss W-, can't we sing the hymn we learned last week?"

"Why, yes, Carmen, suppose we do. Don't you want to tell us first what you remember about how the hymn was written?"

The story of Andrew was well told and the hymn was sung, and then Miss W- said, "Suppose you open your books to No. 252 (The Hymnal for American Youth) and look at the words while I play the tune for you. (Plays "Angel of Peace"). "Well, how do you like it?"

"Lovely", "Awfully pretty", came the eager answers.

"All right, then let's talk about it", said Miss W- as she took her seat at the table. "First, what can you tell about Oliver Wendell Homes?"

This led to an interesting discussion of the physician-philopher-poet, with especial emphasis on his love for man and God. Then the words of the hymn, "Angel of Peace", were studied in the light of what the girls knew of the civil war. Then Miss W- asked another question.

"Girls, what is legend?"

"Something like a fairy story", seemed to be the general opinion. That difinition cleared up, Miss W- said, "I found a fine poem about a knight called Gr atheart. The story is not a true one, but is based on legends about knights and their quests. Shall I read it?"

They were eager for it, so after a short talk about knights

their ideals and their quests, Miss W- read them John Oxenham's fine poem, "Where Are You Going, Greatheart?" Then, "Do you think we could make a play out of this poem and the hymn we have just been studying?"

"Sure we could", answered Elizabeth the enthusiastic. "It would be grand to have a peace play just now when everyone is so anxious about going to war."

"Where would we give it", asked practical Carmen.

"Well, I can't be sure, but I'll talk with Mr. M-, and I think he might arrange for us to give it at one of the assemblies right after dinner. Now let's think about the play; what characters would we need?"

Greatheart, his friends, and the Angel of Peace were quickly named; this was followed by a discussion of the question as to whether Greatheart could do his work alone. The girls thought he ought to ask the nations who had signed the Kellog-Briand treaty to help him, but with only a half a dozen in the group, how could they bring it in? Miss W- suggested that he might tell how he had appealed to them, and how disappointed he was because they had all refused. The suggestion was accepted, and Dorothy thought that as he finished speaking, that would be a good time to sing the hymn calling for the Angel of Peace. With these suggestions to think of during the week, and with a prayer for help that the work might be well done, the class adjourned.

(Note: Owing to pressure of other services the Church Night series was shortened. This necessitated giving the next two sessions to writing and rehearsing the play, which was given at the assembly period on the last night.)

Some Suggested Services.

I.

Home-Love.

A Service for Mother's Day or Father's Day.

(May be used for Junior Church, or for the worship period in Junior and Senior High Departments if the address and one hymn are omitted).

1. Singing---For the Beauty of the Earth (stanzas 1 and 3). No. 313, New Hymnal for American Youth.

2. Reading---Luke 2, 40-52, and the following:

"A little child, a Joy-of-heart, with eyes
Unsearchable, he grew in Nazareth,
His daily speech so innocently wise
That all the town went saying, 'Jesus saith'."

In Christ in the Poetry of To-day,
Martha Foote Crowe, Ed.

3. Singing---The Hidden Years at Nazareth. No. 97, New Hymnal for American Youth.

4. Talk--- The Happiest Home.

5. Prayer.

6. Dramatization---Our Home.

Mother and father seated on the platform. Enter daughter with flowers.

D.--Look, Mother. See what I brought you.

M.--Those are lovely, dear. Thank you so much.

D.--recites "Mother - A Portrait".

1. Her hands have much
   Of Christ-like touch.
2. Her smile on one
   Is benison.
3. Her silver hair
   A halo rare.
4. Her step, a sound
   On holy ground.
5. Her dear faced lined,
   But kind--kind.
6. Of women, best
   And loveliest.

Ethel Romig Fuller, in Quotable Poems.

(D.--sits on low seat beside M.--).

Enter Son (older than D.--).

S.--Hello, Mother. Hello, Dad. Say, I've got something for you, Dad. Listen! (recites the following):

Only a Dad.

Only a dad, with a brood of four,
One of the million men or more
Plodding along in the daily strife,
Bearing the whips and the scorns of life,
With never a whimper of pain or hate,
For the sake of those who at home await.

Only a dad, neither rich nor proud,
Merely one of the surging crowd
Toiling, striving from day to day,
Facing whatever may come his way,
Silent, whenever the harsh condemn,
And bearing it all for the love of them.

Only a dad, but he gives his all
To smooth the way for his children small,
Doing, with courage stern and grim,
The deeds that his father did for him,
This is the line that for him I pen,
Only a dad, but the best of men.

Edgar A. Guest in
Father: An Anthology of Verse, by
Doud and Parsley.

F.--Why, my boy, that's fine! Thanks a lot.

S.--Well, I thought it sounded like you, Dad.

M.--What a happy home we have! Daddy, don't you want to say "Thank you" to the Heavenly Father for us?

(Father stands with arm across S's shoulder and repeats closing prayer. All present listen with bowed heads).

We build and altar here and pray
That thou wilt show thy face.
Dear Lord, if thou wilt come to stay,
This home we consecrate to-day
Will be a holy place.
Lord, look upon our family kneeling before thee,
And grant us a holy, happy hour,
Help us to make this home a place of love,
A place of prayer,
A place of all beautiful living,
A place sweet with heaven's fragrance.

Help us to live each for the other,
And to find our happiness in doing good
and denying ourselves.
O dear God, love this home of mine,
And all who dwell therein;
Care for our bodies, bless our hearts,
And keep our lives from sin.
God make my home a house of joy
Where love and faith are given,
Make it the dearest place to you,
The nearest place to heaven.

No. 529 in New Hymnal for American Youth.

II.

Follow the Gleam.

An evening service for young people.

1. Singing--Jesus Calls Us. No. 144, New Hymnal for American Youth.

2. Prayer (All Uniting).

"O thou who art heroic love,
keep alive in our hearts that adventurous spirit,
which makes men scorn the way of safety,
if only thy will be done.
For so only, O Lord, shall we be worthy of those
courageous souls who in every age have ventured all
in obedience to thy call,
and for whom the trumpets have sounded on the other
side; through Jesus Christ our Lord. Amen

3. Litany

Leader--We thank thee, O God, that thy voice still calls to youth above the tumult of modern days and ways. Draw our souls near to thee. Make us lovers of thyself. For all men who, for the love of truth as they saw it, endured hardship and persecution,

Response--We thank thee, O Lord.

Leader--May their spirit challenge us, that with like courage we may stand for truth as it is revealed to us.

Response--May we be worthy, O God, to be numbered among those who never shunned the consequences of the dedication of their lives to the truth. Amen."

In Hymnal for Young People, pp 228-289.

4. Singing--Draw Thou My Soul, O Christ, No. 149, New Hymnal for American Youth.

5. Talk--Before the Quest, the Vision.

6. Dramatization.

(Lights off; blue light on the platform).

Instrumental Music--Follow the Gleam. No. 230, New Hymnal for American Youth.

During music band of knights marches up aisle to platform each carrying white banner with red cross; all kneel at left side of platform, lay banners on floor. Solo voice sings softly):

To the knights in the days of old,
Keeping watch on the mountain height,
Came a vision of Holy Grail,[1]
And a voice thro' the waiting night.
Follow, follow, follow the gleam,
Banners unfurled o'er all the world,[2]
Follow, follow, follow the gleam
Of the chalice that is the Grail.

(1. Rosy light appears high up at the right; a powerful flash with the bulb covered with rose covered tissue paper does very well. 2. Knights rise, raise banners and march across platform, down aisle and out, singing as they go).

Knights:

Follow, follow, follow the gleam,
Banners unfurled o'er all the world,
Follow, follow, follow the gleam
Of the chalice that is the Grail.

Reading--Selections from "The Vision of Sir Launfal", by James Russell Lowell.

A. Prelude, last stanza beginning, "Joy comes, grief goes we know not how".
B. Part First, omitting stanzas II and IV.
C. Prelude to Part Second, beginning with "Within the hall are song and laughter".
D. Part Second, omitting stanzas I, II, and X.

Solo--O Young Mariner, No. 231, New Hymnal for American Youth

Instrumental Music--Follow the Gleam. No. 230, New Hymnal for American Youth.

During mucis band of young people marches up the aisle each carrying Christian flag: march onto platform, and sing stanza 2 of "Follow the Gleam".

And we who would serve the King
   And loyally him obey,
In the consecrate silence know
   That the challenge still holds to-day.
Follow, follow, follow the gleam,
   Standards of worth o'er all the earth,
Follow, follow, follow the gleam
   Of the light that shall bring the dawn.

7. Benediction.

III.

Debtors to the Greeks.

(A service of worship designed to increase congregational participation in singing, and to carry a message of victorious living).

1. Prelude---Prayer from "Rienzi" ----------Wagner.

2. Leader----Most of us know that we owe much of our art and philosphy to the Greeks; perhaps a few may know that our system of musical notation also comes to us from the Greeks; but how many of us know that some of our finest Christian hymns were written by Greeks? The first one which we will sing is of peculiar interest because it was written in the monastery of St. Sabas, in the Wilderness of Judea only ten miles from Jerusalem. Early in the Eight Century a ten year old boy named Stephen entered that monastery and lived there for fifty-nine years, and during that long life he wrote many poems expressing his devotion to our Lord and to the Christian life; of these "Art thou weary, art thou languid" is the best known, and there are few hymns in our collection which express so beautifully the nature of the Christian life with its struggles and its certainty of ultimate victory.

3. Hymn, "Art Thou Weary, Art Thou Languid?" (In The Methodist Hymnal, No. 293. Tune, Stephanos. To be sung antiphonally, the congregation singing the first half of each stanza and the choir the second half).

4. Collect (in unison)---"O God, who knowest us to be set in the midst of so many and great dangers, that by reason of the frail-

ty of our natures we cannot always stand upright, grant to us such strength and protection as may support us in all our dangers, and carry us through all temptations, through Jesus Christ our Lord. Amen." (In A Service-Hymn Book, p. 157).

5. A Litany.

Minister---Almighty God, not in reliance on any merits of our own do we venture to lay our petitions before thee, but sustained by thy gracious promises, and trusting in thine unfathomable mercies. May we never lose the sense of thy loving presence. In every trial and temptation of our life may we look to thee and not be ashamed. When heavy burdens oppress us, or when we are disheartened in our tasks, and our spirits faint within us, and the gloom of failure settles upon us;

Congregation---Holy Father, help us.

Minister---When doubts assail us concerning thy providence, thy justice and thy goodness; when we question the value of this earthly life and the reality of the heavenly, and our soul wanders in darkness groping vainly for the place of her rest;

Congregation---Holy Father, help us.

Minister---When, through self-indulgence, or from a blind following of the multitude, or by suppression of the voice of conscience, our sense of duty grows dim, and we call good evil and evil good, and the darkness light and the light darkness;

Congregation---Holy Father, help us.

Minister---When, immersed in sordid cares, or in the eager pursuit of wordly sins and pleasures, the very thought of thee fades out of our consciousness;

Congregation---Holy Father, help us.

Minister---And when there is a stirring within us of a better spirit, and a healty discontent seizes upon us and bids us rise above our weaker selves, and we strive to raise our souls out of the dark abyss to our Father who is in heaven, then come thou to meet us, to cheer and hearten us;

Congregation---Holy Father, help us.

Minister---O God, in the abundance of thy loving kindness, answer us with thy salvation.

Congregation---We beseech thee, hear our prayers. Amen." (In the Inter-Church Hymnal, Selection, No. 651).

6. Scripture Reading, Titus II, 11-14.

7. Address - Victorious Living.

8. Leader---About one hundred years before St. Stephen of Mar Saba wrote "Art Thou Weary, Art Thou Languid?" another Christian of Greece wrote a great hymn which is preserved in our hymnals. St. Andrew, Bishop of Crete, reading Paul's letter to Titus, whom he had left in charge of the work in that island, became very much interested in the work of his predecessor and wrote a homily on "Titus, the First Bishop of Crete". He also wrote many hymns, and while the homily has been forgotten, our next hymn, picturing many of his own struggles as he tried to follow the Christ, has remained a source of strength and encouragement all down the centuries. After the hymn has been read, we will sing it antiphonally, as it is printed in our Order of Service.

8. Reading---"Christian, Dost Thou See Them?" (In the Methodist Hymnal, No. 616).

9. Singing the Hymn.

First Stanza:-

Solo--

Christian, dost thou see them
On the holy ground,
How the powers of darkness
Compass thee around?

Choir and Congregation--

Christian, up and smite them,
Counting gain but loss,
In the strength that cometh
By the holy cross.

Second Stanza:-

Solo--

Christian, dost thou feel them,
How they work within,
Striving, tempting, luring,
Goading into sin?

Choir and Congregation--

Christian, never tremble,
Never be downcast,
Gird thee for the battle,
Watch and pray and fast.

Third Stanza:-

Solo--

Christian, dost thou hear them,
How they speak thee fair,-
'Always fast and vigil,
Always watch and prayer?'

Choir and Congregation--

Christian, answer boldly,
'While I breathe I pray.'
Peace shall follow battle,
Night shall end in day.

Fourth Stanza:-

Solo--

'Well I know thy trouble,
O my servant true;
Thou art very weary,
I was weary, too;
But that toil shall make thee
Some day all mine own,
And the end of sorrow
Shall be near my throne."

10. Benedicition---Now unto him that is able to keep us from falling, and to present us faultless before the presence of his glory with exceeding joy, to the only wise God our Savior be glory and majesty, dominion and power, both new and ever. Amen.

IV.

Joy Out of Pain.

(A Beethoven Program).

1. Prelude, Romance in G for Violin.

2. Invocation--O God of all beauty, we thank thee that thou hast put song into the heart of man. From the earliest dawn of human history, man, conscious of a Power greater than his own, has raised his voice to honor that Great One. dimly sensed and imperfectly understood. With clearer knowledge of thee the volume of music has increased until in every land and in every tongue thy children are hymning thy praise. For all whose genius and labor have enriched our musical heritage we thank thee. Help us to open our hearts to the lovely ministry of song, and so far as we may, to join our voices in the universal chorus of praise. Amen.

3. Leader--One of the masters to whom the world owes some of its greatest music is Ludwig van Beethoven. His nine great symphonies place him in the foremost rank of composers, and together with his sonatas and many simpler works, give us a collection of wonderful variety, breadth and beauty. The emotions expressed or aroused by these compositions are the emotions common to all men,- love and hate, hope and despair, joy and sorrow, defeat and victory; indeed, so universal is the character of his work that Beethoven has been called the poet among musicians, for like the true poet he understands the human heart and portrays its struggles and as-

pirations in strains of poignant beauty. The first hymn we are to sing is based on the theme of the lovely Romance for Violin which we have just heard, and in its grace and tenderness is well suited to express the spirit of loving service and devotion which breathes through the words. Though we usually think of this as a Christmas hymn, the sentiment is appropriate for any time.

4. Hymn, "Christians, Lo, the Star Appeareth". (In the American Student Hymnal, No. 220).

5. Leader--Beautiful as is the hymn we have just sung, it is when Beethoven expresses the struggle of the spirit with fear, depression and discouragement that his music grips our hearts most strongly. In these passionate minor strains we hear the echo of his own experience, for his was a life full of storm and stress, of constant struggle against physical infirmaties, against spiritual doubt and discouragement. As we sing the next hymn let us notice the steady beat like the beating of the sullen waves of a tempest-tossed sea; then how the storm gradually subsides as if hearing the voice of Christ say, "Peace". Such music is a fitting setting for the words of this ancient Greek hymn, written to express the confidence which keeps the Christian quiet and strong in the midst of overwhelming trials.

6. Hymn, "Fierce Was the Wild Billow". (In the American Student Hymnal, No. 77).

7. Address--The Christian's Joy.

8. Leader--"What are all human efforts compared with the works of the great Master above the clouds? We are all dwarfs, even the greatest upon the earth, beside the Omnipotent." So wrote Beethoven

to his brother once, and when he was able to keep that thought of the greatness of God uppermost, then he was able to rise above his own infirmities and trials and to express in music his awe and wonder in the presence of the Creator. Nowhere in all music is this more magnificently expressed than in his Ninth Symphony with its glorious closing Hymn to Joy. So marvelous is this work that at its first performance the vast audience was almost delirious with delight. By that time the great master was totally deaf, and he knew nothing of the tumult around him until a friend turned him about and he saw the weeping, cheering crowd, then he knew that he had succeeded in filling them with the spirit of holy joy which had moved him as he wrote. Let us be thankful that this noble theme has been made available for us all, and as we sing our next hymn, using Dr. Van Dyke's beautiful words, shall we not try to capture for ourselves something of that spirit of holy rapture.

8. Hymn, "Joyful, Joyful We Adore Thee". (In the American Student Hymnal, No. 49).

9. Closing Prayer and Benediction

"Master and King,
Make us joyful with gladness unforced,
Contagious, abounding,
That all whom we meet may be kindled from us
With thy fire of joy."

(In the American Student Hymnal, p. 430).

Blessing, and glory, and wisdom, and thanksgiving, and honor, and power, and might, be unto our God for ever and ever. Amen.

V.

Inspiration and Service.

(A Christmas program centering in a pageant).

1. Prelude.

2. Processional--The First Noel: No. 79, New Hymnal for American Youth.

3. Collect (All uniting) --"O almighty God, who by the birth of thy holy child Jesus hast given us a great Light to dawn upon our darkness, grant we pray Thee, that in his light we may see light to the end of our days; and bestow upon us, we beseech Thee, that most excellent Christmas gift of charity to all men, that so the likeness of thy Son may be formed in us, and that we may have the ever-brightening hope of everlasting life; through Jesus Christ our Lord. Amen.

Leader--O God, Father of our Lord Jesus Christ, make real to us the meaning of this Christmas season. Are we too much tangled up in symbols? Then send out thy Light and Thy Truth. Let them lead us beyond the symbols to the substance. Save us from seeing only the Star. May the star lead us to the Christ-child and all that he represents. Finding him may we find our true selves, and give ourselves to him as the Wise Men gave their gifts. At this Christmas season may every hearthstone become an altar where the members of our family groups will again dedicate themselves to the service of this Child who is the embodiment of gentleness and love.

Wherever there are lonely hearts and heavy burdens, may there

awaken a sense of divine com anship which will heal all illness of mind and body. What we ask for ourselves as individuals we pray for all men in their collective relationships: for nations in their dealings with one another: for races and groups of people as they try to live together under the sheltering roof of the world. May the spirit of this Child, the spirit of peace and of goodwill, triumph over the inequalities and prejudices which keep us apart. May it heal our social diseases.

Congregation--O Christ, our Christmas Christ, we pray that these beautiful days may not pass over our homes and hearts in vain. May there come to us a new vision of the meaning that lies behind it all, and a new dedication of ourselves to those divine values. We ask it in the name of our Lord Jesus Christ. Amen." In Church School Journal, Dec. 1931.

4. Hymn--In the Lonely Midnight, No. 89, New Hymnal for American Youth.

5. Talk--What is the Spirit of Christmas?

6. Offertory Quartette--Through the Dark the Dreamers Came: No. 91, New Hymnal for American Youth.

7. Hymn--It Came upon the Midnight Clear: No. 78, New Hymnal for American Youth.

(Should the place reserved for choir be needed for pageant, this hymn may be used as a choir recessional).

8. Pageant--Inspiration and Service. (See Appendix).

9. Benediction.

10. Quiet Music (Congregation seated).

Chapter VIII.

Summary.

I. Among all primitive peoples man's inherently religious nature has expressed itself spontaneously in rhythmic sound and movement, undoubtedly the beginnings of music and drama. These rhythmic expressions developed differently; reached their highest development in Greece.

II. Drama degenerated under the Roman Empire, and was banished from the church until the time of the Miracle Plays in England: it was banished again by the Puritans. Church music, however, has developed steadily down to the present day.

III. Experimentation indicates that music produces closely related physical, mental, and emotional changes; the church school should recognize these, and utilize those types of music which make for harmony of life. It should also recognize the character values implicit in the dramatic instinct and develop them.

IV. Recognizing psychological laws governing the development of personality, the church should give more emphasis to music and dramatics, and also should integrate them closely into the total program.

V. Value of the present-day enthusiasm for music and dramatics, and the kind of organization necessary to utilize it to the full.

VI. There should be a great deal more spontaneous dramatics and music in both study and worship periods in the church.

VII. The formal services of the church may be enriched by more and better music and dramatic features skillfully planned for by a wise director.

APPENDIX

Some Original Plays

for use in worship services.

Note--Most of the hymns used in these plays are to be found in Hymnal for American Youth or New Hymnal for American Youth. In other cases, sources are listed or the music is inserted.

No specific directions are given for costumes. There are many books available on the subject, some of the best of which are included in the bibliography at the end of this thesis. One of the best guides will be found in standard color prints, such as those by Copping, Tissot or Hole.

Joy-bringers.

Participants--Autumn; Autumn Leaves; Winter; Snowflakes; Children.

Setting--Dark curtain at back; may be made of greens.

Autumn--My day of glory is rapidly passing, and I begin to feel very weary. My work is nearly done; my children, too, are tired of play. We will all be glad when Nature calls us to rest. (Sits down wearily).

Enter Children.

1st Child--There always used to be flowers here; don't you remember how we used to come and gather them?

2nd Child--Yes, I remember, but I can't find any now. See, here is the place where there was a big lot of violets, but now there's nothing but a lot of dead leaves.

1st Child--Look! Here are some old lily stems, but the blossoms are all withered. They were so lovely, bright yellow like the sunshine.

2nd Child--I feel lonely without the flowers, don't you?

1st Child--Yes, I do. The wind seems a little cold, too. Let's sit here in the sunshine (Children sit down).

Autumn--Poor children! They are sad because their little flower playmates are gone. What can I do to cheer them? I know! I will call my gay children back once more. Come, children, come! Just one more play before we go to rest.

Enter Autumn Leaves, skipping and scattering bright leaves.

Children--Look! Look! Aren't they lovely!

1st Child--I'd like to play like that; wouldn't you?

2nd Child--That would be fun. Let's catch some of the pretty Leaves.

(Autumn Leaves beckon to the children; they all play together)

(Winter appears, followed by snowflakes; they stop hesitatingly as if afraid.

Autumn--O, it is growing so cold. Children, children, come! It is time for us to go.

(Autumn Leaves, skipping slower and slower, follow Autumn out).

1st Child--O, don't go! Stay and play a little longer!

2nd Child--I guess they have to go; don't you see how tired they seem?

Children--Good-by, good-by!

1st Snowflake--Mother Winter, may I go and play with the children?

Winter--Yes, you may go, but be very gentle. Remember, they are not used to you.

(Snowflakes dance lightly around the children, touching them lightly with their finger-tips, return to Winter).

1st Child--What was that? It felt soft, but it made me shiver.

2nd Child--Me too; something soft touched my face.

1st Child--Look! There they are, ever so many of them. Aren't they soft and white?

2nd Child--Yes, they look lovely, but they make me feel too cold.

1st Child--O dear, dear; what shall we do!

Snowflakes--Mother Winter, the children seem afraid of us.

Winter--Yes, you see it is just as I said; they are not used

o you. I must go and prepare them for your coming, and then hey will be glad to play with you.

(Winter goes to the children and wraps them in warm cloaks).

Winter--There, little ones! Now you are ready for winter, nd you will have a good time playing with my children. Come on, hildren, let's all play together.

(Snowflakes, children join hands and skip merrily, finally following Winter out).

Suggestions.

This little play might be used just before Thanksgiving, or n preparation for any winter relief work.

Costumes--Autumn and Leaves in autumn reds, yellows and browns, rimmed with leaves; carry bags or baskets of leaves which may be eal or made of paper. Winter in gray, trimmed in silver tinsel nd cotton. Snowflakes in white dresses and hoods, well trimmed n cotton.

Music--Gay dance tune for Autumn Leaves. Slow, dreamy waltz hen Snowflakes first enter, becoming faster in the closing play ith the children.

Companions of the Lighted Way.

Characters.

Spirit of Light

Seeker for Wisdom

Seeker for Love

Companions of the Lighted Way

Costumes.

Spirit of Light wears robe of white and long white veil, both decorated with sparkling tinsel; carries very large lighted candle.

Seeker for Wisdom wears white robe with girdle and filet of clear yellow, carries ordinary-sized candle, and open Bible.

Seeker for Love wears white robe with girdle and filet of azure; carries ordinary candle.

Companions of the Lighted Way wear white robes with girdles and filets of red.

Setting.

No scenery needed. Companions occupy seats near organ or piano, Seekers and Spirit of Light enter from side or rear door.

Action.

Singing by Companions....."Walk in the Light".

Recitation by one of the Companions...."Arise, shine; for thy light is come, and the glory of Jehovah is risen upon thee. For, behold, darkness shall cover the earth, and gross darkness the people; but Jehovah will rise upon thee, and his glory shall be seen upon thee. And nations shall come to thy light, and kings to the brightness of thy rising....The sun shall be no more thy light by

day; neither for brightness shall the moon give light unto thee; but Jehovah will be unto thee an everlasting light, and thy God thy glory." (Isa. 60, 1-3 and 19)

Singing by Companions (or solo)...."Lead, Kindly Light", v.1.

Enter Seeker for Wisdom....The road has been long and hard, and sometimes it is so dark that I cannot see clearly where I am going, but I am sure this is the right direction. The guide-book says, "My son, if thou wilt receive my words, and lay up my commandments with thee; so as to incline thine ear unto wisdom, and apply thy heart to understanding; yea, if thou cry after discernment, and lift up thy voice for understanding; if thou seek her as silver, and search for her as for hid treasures; then shalt thou understand the fear of Jehovah, and find the knowledge of God. For Jehovah giveth wisdom; out of his mouth cometh knowledge and understanding." (Prov. 2, 1-6) "Discernment", "sound wisdom", "the knowledge of God",-those are the very things I most earnestly long to find. If I truly "seek her as silver" surely the time will come when the light will grow strong enough so that I can find "the hidden treasure".

Enter Seeker for Love...."Hidden treasure", did you say? For what kind of treasure are you seeking?

Seeker for Wisdom....I am trying to find True Wisdom, the wisdom which will help me to know God and to understand life. Perhaps you, too, are seeking for some hidden treasure?

Seeker for Love....Yes, I have long been searching for Pure Love. Long, long ago I heard that if I followed this road, sometime I would find this great treasure. Others have joined me from

time to time, and we have been so happy together and the road has seemed so bright that we were sure that the treasure must be just within our reach, but alas, they all grew weary of the search, so I must travel on in the shadow of loneliness and disappointment.

Enter Spirit of Light...."There was the true light, even the light which lighteneth every man, coming into the world". (Jno. 1, 9). Jesus said, "I am the light of the world; he that followeth me shall not walk in darkness, but shall have the light of life". (Jno. 8, 12)

Seeker for Wisdom....The true light; If I should follow that light, surely I ought to find True Wisdom.

Spirit of Light....You certainly would find it, for "the fear of the Lord is the beginning of wisdom", (Prov. 1, 7), and if you walk with the Lord, "you shall know the truth, and the truth shall make you free" (Jno. 8, 32).

Seeker for Love...."The light of life", you said. Surely by such perfect light as that I may receive the revelation of Pure Love.

Spirit of Light....Yes, for true love is one of the sure rewards of walking in the light. As the Lord's beloved disciple said, "Herein was the love of God manifested in us, that God sent his only begotten Son into the world that we might live through him" (I Jno. 4, 9). And the Lord Jesus himself said, "If ye keep my commandments, ye shall abide in my love, even as I have kept my Father's commandments and abide in his love. These things have I spoken unto you, that my joy may be in you, and that your joy may be made full" (Jno. 15, 10-11).

Seeker for Wisdom....We need search no longer, for here is the

ery source of our long-desired treasure.

Seeker for Love....Yes, in Him are revealed all the fullness f the wisdom and the love of God. Let us follow wherever He may ead.

Seekers (lighting their candles at the candle of the Spirit of ight)....We pledge ourselves to walk in His light all the days of ur life.

(Seekers take places on either side and slightly back of the Spirit of Light)

Spirit of Light (address ng group of Companions)...."Ye are the light of the world. A city set on a hill cannot be hid. Neither do men light a lamp and put it under the bushel, but on the stand; and it shineth unto all that are in the house. Even so let your light shine before men, that they may see your good works, and glorify your Father who is in heaven" (Matt. 5, 14-16).

Companions rise; leader of group speaks...We are all children of light, living in fellowship with Him who is the Light of the world. As the Father sent Him into the world, so He sends us to be witnesses to the true Light even unto the uttermost parts of the earth.

Companions sing "We've a Story to Tell to the Nations". During singing, all march onto platform, light candles at candle of Spirit of Light, and pass to right and left of Seekers.

Benediction. All stand with bowed heads while group on platform sings softly v.1 of "The Lord be with us".

Suggestion.

This little play may be used very effectively as a consecration

ervice in a small group. The best results may be secured by hav-
ng the whole group seated in a circle around the room from the be-
ginning of the service, all taking part as Companions of the Light-
ed Way. Then instead of grouping around the three speakers during
the closing song, they return to their original places, make a cir-
cle of light around the room. When given in this way, only the
three principal characters need to be in costume.

They came to Bethelehem: A Christmas Play.

Participants--Gabriel; Angel Chorus; Mary; Joseph; Wise Men; Shepherds.

Setting--Screen of gauze or light screen of hanging vines stretched across middle of platform; bank of greenery at left hiding entrance to space back of screen.

Scene 1.

Soft music. Angels enter by ones and twos behind screen; some sit, some stand.

1st Angel--The whole world is waiting for the revelation of God's love.

2nd Angel--Yes, and when the time comes we shall be His messengers to carry the good news to men. What joy!

3nd Angel--Joy indeed, for men do not yet understand His great love, but soon they will see it before their very eyes.

(All sing softly, "God so loved the World" from "The Holy City").

Enter Gabriel.

Gabriel--Joy, joy, joy! The time has come! We fly at once to tell the world of the revelation of God's love.

(All fly out singing "Glory to God in the Highest").

Scene II.

Enter Wise Man from Egypt carrying a rolled-up rug and a basket. Puts down his baggage, shades his eyes with his hand and looks off into the distance.

W.M. of E.--I do not see them yet, but God will lead them as He has led me. I will prepare for them.

(Spreads the rug; takes three small trays, three cups, a bas-
et of dried fruit and a wine bottle from the large basket and
rranges them on the rug. Once more looks off in the distance).

Enter Wise Man from India.

W.M. of E.--At last you hav come. May the peace of God be
ith you.

W.M. of I.--And with you, my friend.

(Oriental salute--Each places right hand on shoulder, left
and on hip of the other; both incline heads, first to right, then
o left).

W.M. of I.--The only true God be praised.

W.M. of E.--We are His servants. But look! The other one we
re expecting is coming.

Enter Wise Man from Greece. Greets other two as above.

W.M. of I.--Praise to the great and only God.

W.M. of E.--Now we know that God has been leading us. Let us
it and refresh ourselves, and then let each tell his own story.

(They sit around rug; all bow in prayer, then drink and eat).

W.M. of G.--I am Gaspar from Greece. As you know, my people
re devoted to the study of philosphy. Of all of the teachings
I believed most firmly in two,- the teaching that there is one
just God, and that concerning the immortality of the soul. I
thought there must be a close relation between the two, and I
retired to the mountains to pray and meditate, hoping for a rev-
elation. One day a wandering Jew came to my retreat, and from
him I learned of the promise that God would reveal himself to man-
kind. From that time on I prayed that I might be one of those to

receive the revelation. Then one night a wonderful star appeared, and as in a dream I heard a voice telling me to rise and go where the Spirit of God should lead me. I have followed, and now I am here.

W.M. of E.--God indeed is great!

W.M. of I.--I am Melchoir of India. Our sacred books teach the existence of one Supreme Being, but alas, our everyday religion is a mass of minute rules, impossible to keep perfectly. I rebelled against this, and by prayer and mediation came to believe that the one essential of religion is love. But when I began to practice this faith, I was cast out from home and temple, and fled for my life to the mountains. One night when I was praying that God would show me some way to teach the gospel of love, suddenly a great star arose above me, and I heard a voice saying, "The time of the revelation is at hand. Go forth, following the leading of the Spirit, and you shall meet two others who are being led in the same way." I have followed the Spirit, and now we have met.

W.M. of G.--Praise to God for His wonderful leading!

W.M. of E.--It is indeed wonderful. Now I will tell how I was led. As you well know, my friends, way back in the beginning the ideas of one God and of immortality prevailed in my land, but gradually our religious teachers created a multitude of gods representing the forces of nature and even the different qualities of human nature. I could not follow their teachings, especially that about study of the life after death. At last I came to believe that death

meant only the separation between the good and the bad, after which the good rise into a life of joyous fellowship with God. I began to preach this doctrine, but my people only laughed and would not listen to me. So I went away to a country village and spent my life in teaching and my money in good works. But all the time I was miserable, thinking that at my death there would be no one to carry on my work, so like you, my friends, I withdrew to a lonely place to pray. After many days the wonderful star appeared to me, too, and the Spirit spoke saying, "The time of redemption has come. Rise and journey to Jerusalem and enquire for Him who has been born king of the Jews, for He is the Redeemer." Having done as I was bid, I am come here and have met you who have seen the same star and heard the same voice.

W.M. of I. and G.--Wonderful! His name be praised!

W.M. of G.--Surely God has some divine purpose in leading us this way. The Redeemer may be born in the land of the Jews, but since the revelation has come to us of other countries, surely we may believe that He is to be the Redeemer of all men. Come, let us go and seek Him.

W.M. of I. and E.--Yes, let us go.

(They pack the basket, roll up the rug and start. Suddenly all point upward).

All--The Star! The Star! God still leads us!

(Wise Men go out).

Scene III.

Enter Shepherds.

1st S.--B-r-r-r! How cold it is tonight!

2nd S.--Yes, I am shivering. We had better gather some wood

and make a fire.

(Two or three begin searching; one brings wood and red-covered electric light from where they have been prepared).

3rd S.--That's fine. Come and warm yourselves, comrades.

(All crowd around fire).

4th S.--I'm getting sleepy. Who has the first watch to-night?

1st S.--I do.

5th S.--And I, too.

Other S.--Well, good luck! Good night, brothers.

(All lie down but 1 and 5).

5th S.--How very bright the stars are tonight.

1st S.--Yes, but it isn't only the stars; it seems as if the whole sky was brighter than usual.

5th S.--Why, so it is. Look! What's that?

(Enter Gabriel behind screen. As he begins to speak, other shepherds wake; all listen in great amazement).

G.--(recites Luke 2, 10-12).

(All Angels fly in and out behind screen singing, "Glory to God in the Highest").

2nd S.--What could it have been?

3rd S.--What wonderful music!

4th S.--What did the angel say?

5th S.--"Unto you is born in the city of David a Savior". Wasn't that it?

1st S.--"The city of David"? Why, that is our own Bethlehem. Come, let us go quickly.

All--Yes, let us go.

(Shepherds go out).

(Lights off. Choir sings softly, "Silent Night").

Scene IV.

Manger in center, Mary half reclining beside it; Joseph stands near. Light from strong flash inside manger shines on Mary's face).

Mary sings softly, "Sleep, My Little Jesus". (No. 82 in Hymnal for American Youth).

S.--This must be the place.

Joseph--Someone is coming. (Goes to the door). Come in, friends. Are you looking for a place to sleep?

S.--(crowding in eagerly)--No, not that.

1st S.--We have been seeking him who is the Savior.

2nd S.--That's it! We were watching our sheep out on the hills over there when suddenly an angel appeared to us saying that the Christ was born in the city of David.

3rd S.--He said that the baby would be wrapped in swaddling clothes and lying in a manger.

4th S.--Look! There is the manger!

J.--Yes, we laid him there because there was no other place. Come and look at him.

(Shepherds crowd around manger).

5th S.--There he is! See, he is wrapped in swaddling clothes just as the angel said. This is Christ the Lord.

(Kneels reverently beside the manger; other S.-- stand with bowed heads).

(Choir sings "From the Eastern Mountains". No. 88 in Hymnal for American Youth". During singing Wise Men enter from back of church and move slowly up onto platform; they salute Mary and Joseph. Shepherds pass behind manger to other side of platform).

W.M. of E.--Is this he who is born king of the Jews,

J.--King of the Jews? Surely not! He is just our little son. But--we have been hearing strange things tonight.

Mary--Won't you come and see the baby?

W.M. of I.--Yes, for we have seen his star in the east, and have come to worship him.

W.M. of G.--Come, brothers, let us offer our gifts. They are simple, but to us they symbolize his kingly nature. (W.M. kneel and present gifts, laying them before manger).

W.M. of E.--Gold, to represent his royal authority.

W.M. of I.--Frankincense, representing his divine nature.

W.M. of G.--Myrrh, the symbol of his spirit of self-sacrifice.

(W.M. rise and stand at side of platform. Simultaneously angels appear behind screen singing "Glory to God in the Highest").

(If this play is used at the close of a worship service, all participants may join in singing stanzas 3 and 4 of "From the Eastern Mountains", after which the benediction should be pronounced).

Acknowledgment.

Scene II of this play is based on Chapters II-V of "Ben Hur", by Lew Wallace. These chapters give careful descriptions of the costumes of the three Wise Men.

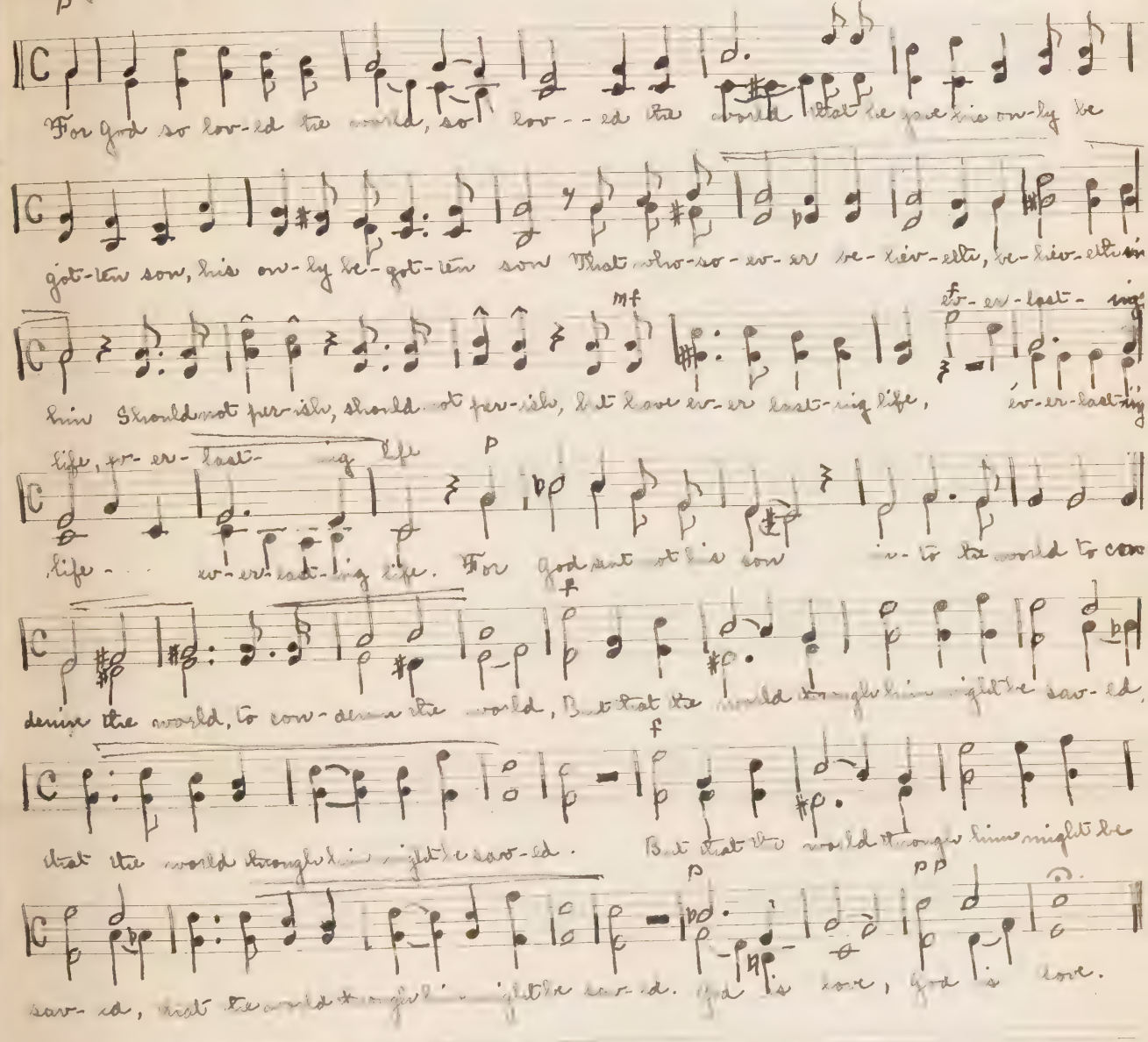
The arrangement of "God So Loved the World" for women's voices

was made by Miss Lois L. Davis, teacher of chorus at Kwassui College for Women, Nagasaki, Japan.

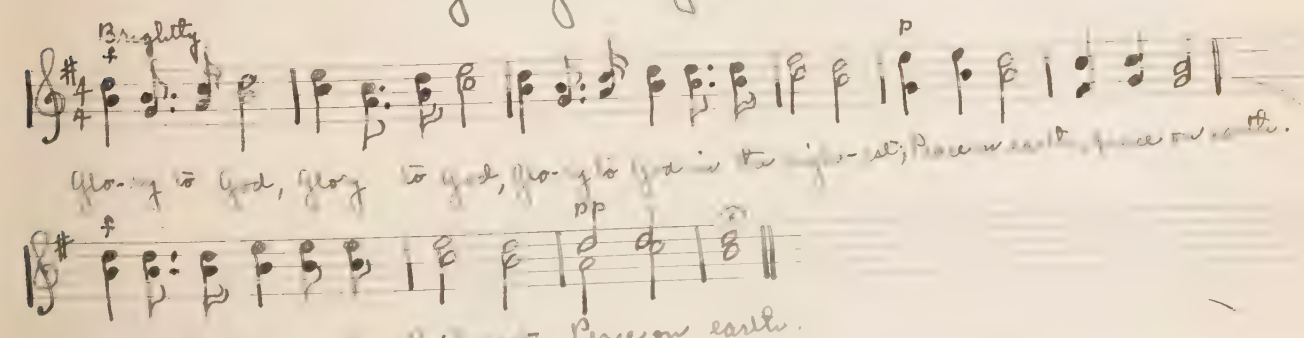
God So Loved the World.

Arranged by Lois L. Davis

From "The Holy City", by Gaul


p
For God so lov-ed the world, so lov--ed the world that he gave his on-ly be
got-ten son, his on-ly be-got-ten son That who-so-ev-er be-liev-eth, be-liev-eth in
mf
him Should not per-ish, should not per-ish, but have ev-er last-ing life, ev-er-last-ing
life, ev-er-last-ing life
p
life - ev-er-last-ing life. For God sent not his son in-to the world to con
f
demn the world, to con-demn the world, But that the world through him might be sav-ed,
f
that the world through him might be sav-ed. But that the world through him might be
p
pp
sav-ed, that the world through him might be sav-ed. God is love, God is love.

Glory to God.


Brightly
f
Glo-ry to God, Glory to God, Glo-ry to God in the high-est, Peace on earth, peace on earth.
f
pp
Glo-ry to God in the high-est, Peace on earth.

Spring Flowers

An Easter Play or Pantomime for Primary Children.

Participants--Garden Boys; Flower Girls; Spirit of Spring.
Costumes--Boys in overalls, sleeves rolled up; carry any kind of garden tools. Girls in flower dresses of crepe paper, with flower caps; over these wear dark cloaks which cover them from head to foot. Spirit of Spring wears a long gown of green, has a wreath of blossoms, and carries a long blossoming branch, or a wand with greens and blossoms.

Setting--None at all, or a background of greens.

Enter Garden Boys singing verses 1 and 2 of "Shiny Brown Seed". While singing, they go through the motions of making a garden and sowing the seed.

1st Boy--Looky, Looky! I've found a coocoon! I'm going to take it home and see what kind of a butterfly comes out.

Boys--Won't that be great! We'll try to find some, too.

Boys go out.

Piano plays "Waiting to Grow". Flower Girls tiptoe in and take places where boys were working, crouching low. All sing "Waiting to Grow".

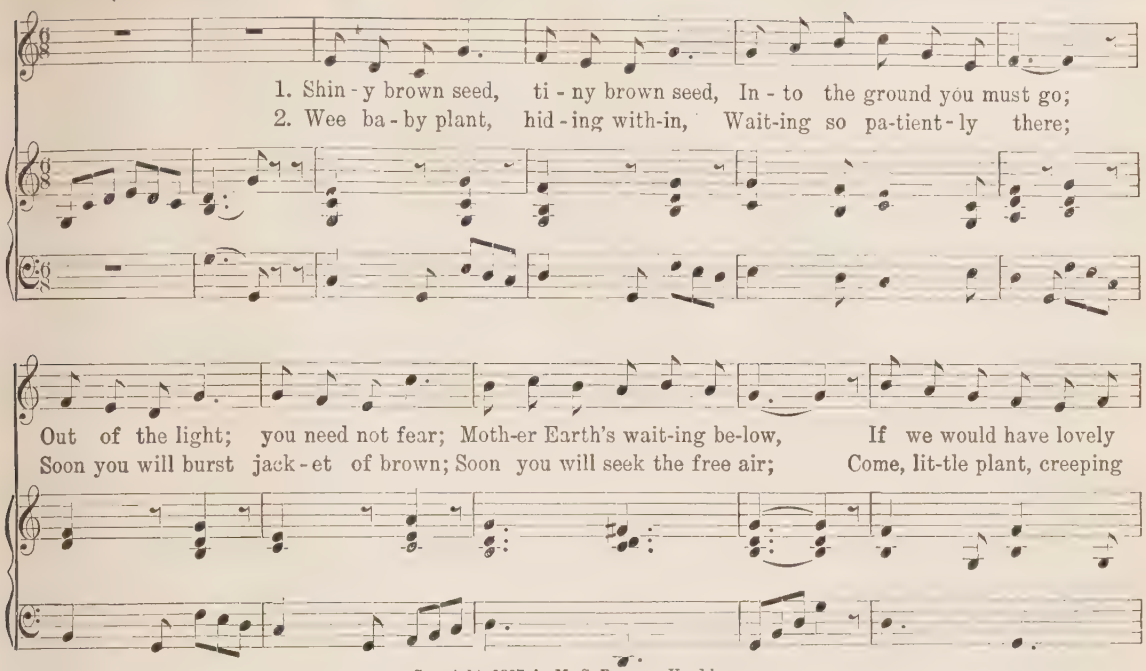
Piano plays "The Little Flowers Came through the Ground". Spirit of Spring enters and moves slowly among the flowers, waving her wand over them. Flowers rise slowly, dropping their cloaks. Boys enter and stand among the flowers; all sing "The Little Flowers Came through the Ground", while a tiny child, dressed as a butterfly flits among the flowers.

Note--If preferred, this may be given as a pantomime by omitting the dialogue and having the songs sung by a special choir of older children.

SHINY BROWN SEED.

M. C. B.
Allegro moderato.

MARGARET COOTE BROWN.


1. Shin - y brown seed, ti - ny brown seed, In - to the ground you must go;
2. Wee ba - by plant, hid - ing with-in, Wait-ing so pa-tient - ly there;
Out of the light; you need not fear; Moth-er Earth's wait-ing be-low, If we would have lovely
Soon you will burst jack - et of brown; Soon you will seek the free air; Come, lit-tle plant, creeping

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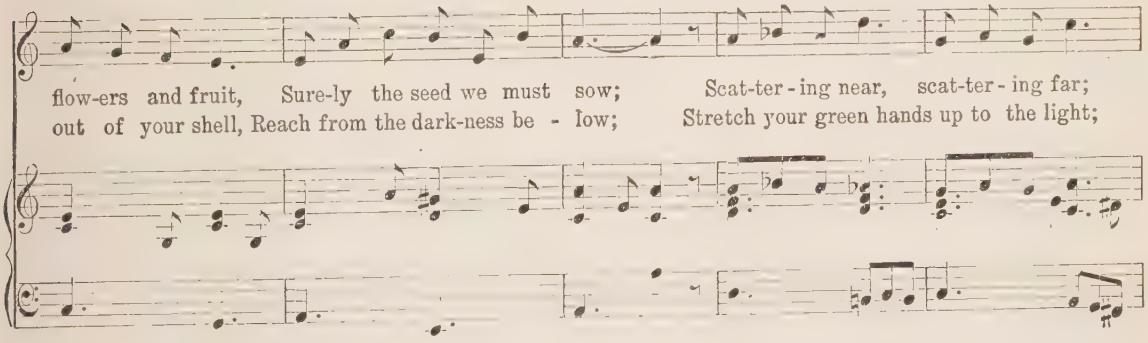
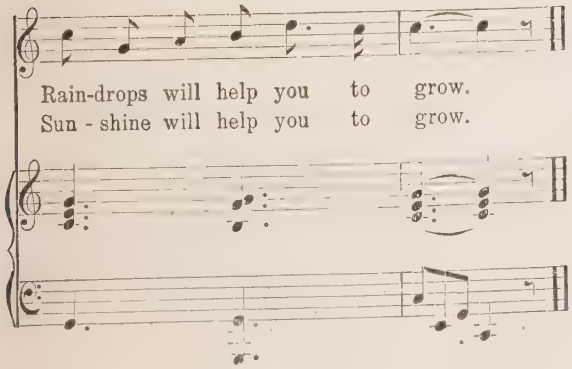

flow-ers and fruit, Sure-ly the seed we must sow; Scat-ter - ing near, scat-ter - ing far;
out of your shell, Reach from the dark-ness be - low; Stretch your green hands up to the light;



3 I am a child, helpless and small,
Just coming into the light;
Like a wee plant, winsome and sweet;
Laughing at rain-drops so bright,
Only a little child, active with life,
Playing in sunshine and glow;
Jesus is near, loving and dear:
Jesus will help me to grow.

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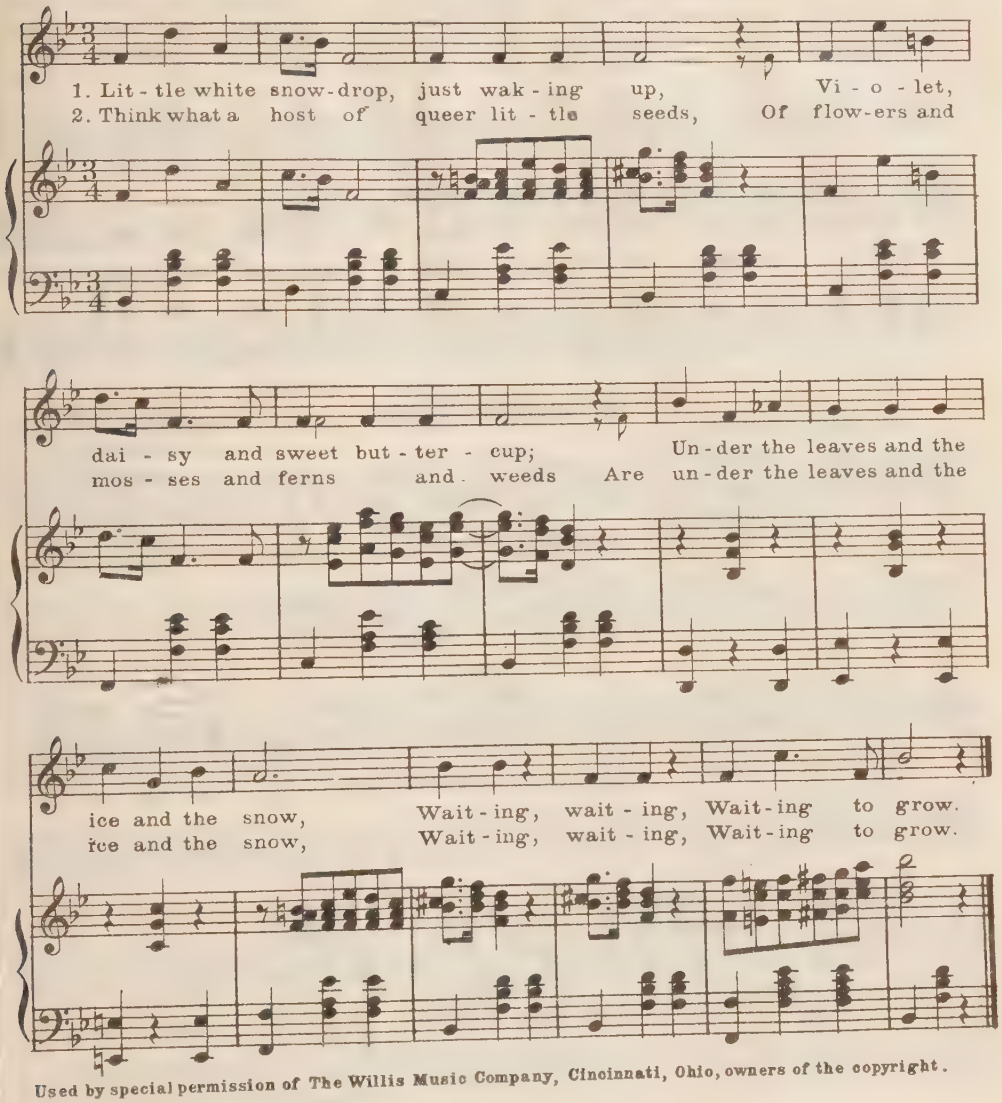
Waiting To Grow

WALTER H. AIKEN


1. Lit - tle white snow-drop, just wak - ing up, Vi - o - let,
2. Think what a host of queer lit - tle seeds, Of flow-ers and
dai - sy and sweet but - ter - cup; Un - der the leaves and the
mos - ses and ferns and weeds Are un - der the leaves and the
ice and the snow, Wait - ing, wait - ing, Wait - ing to grow.
ice and the snow, Wait - ing, wait - ing, Wait - ing to grow.

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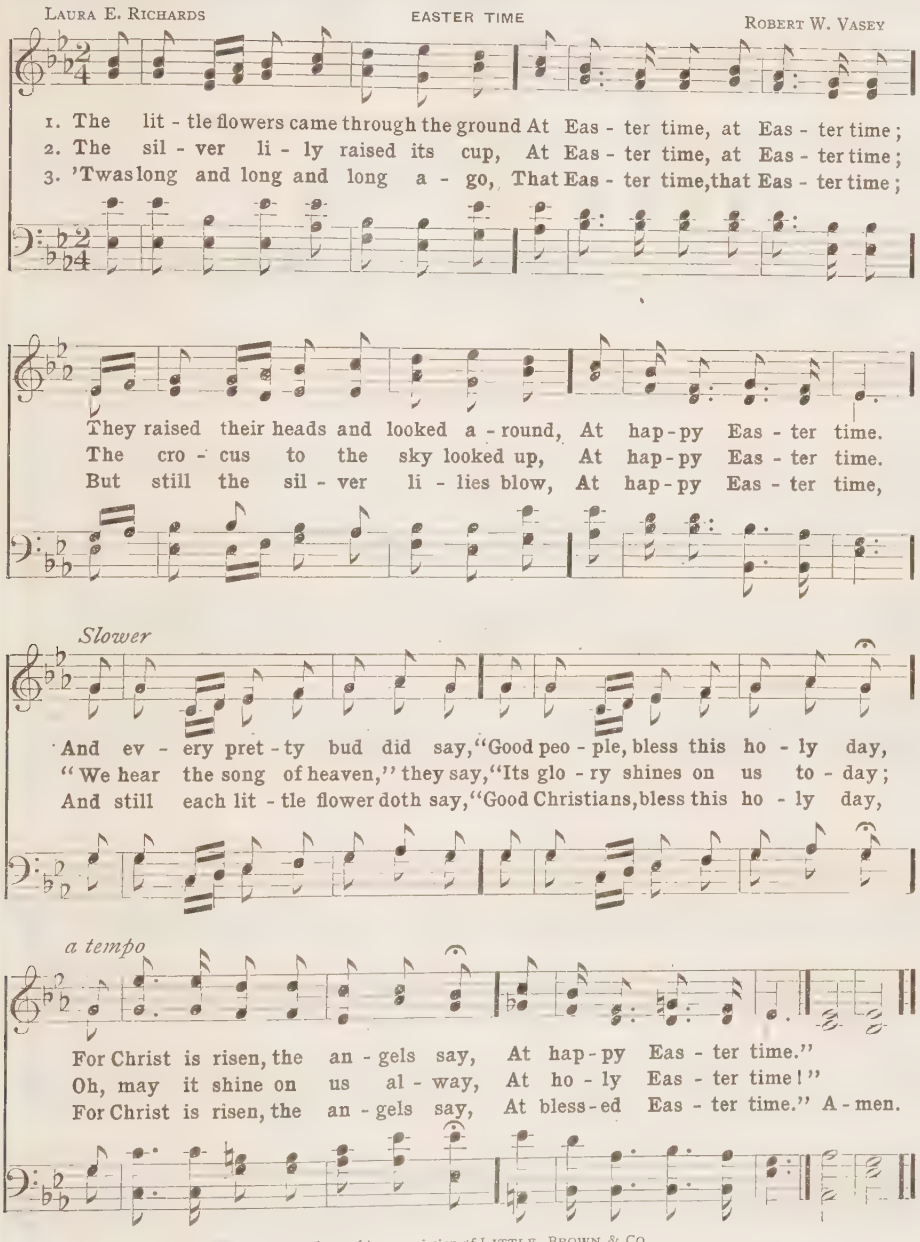
In The Golden Book of Favorite Songs.

Hall & McCreary Company, Chicago.

96 The Little Flowers Came through the Ground

LAURA E. RICHARDS — EASTER TIME — ROBERT W. VASEY

1. The lit - tle flowers came through the ground At Eas - ter time, at Eas - ter time;
2. The sil - ver li - ly raised its cup, At Eas - ter time, at Eas - ter time;
3. 'Twas long and long and long a - go, That Eas - ter time, that Eas - ter time;
They raised their heads and looked a - round, At hap - py Eas - ter time.
The cro - cus to the sky looked up, At hap - py Eas - ter time.
But still the sil - ver li - lies blow, At hap - py Eas - ter time,
Slower
And ev - ery pret - ty bud did say, "Good peo - ple, bless this ho - ly day,
"We hear the song of heaven," they say, "Its glo - ry shines on us to - day;
And still each lit - tle flower doth say, "Good Christians, bless this ho - ly day,
a tempo
For Christ is risen, the an - gels say, At hap - py Eas - ter time."
Oh, may it shine on us al - way, At ho - ly Eas - ter time!"
For Christ is risen, the an - gels say, At bless - ed Eas - ter time." A - men.

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The Little Flowers Came through the Ground
Methodist Sunday School Hymnal;
N.Y., The Methodist Book Concern, 1911.

Triumph; An Easter Play.

Participants.

The Pilgrim	His Enemies--Sickness, Disaster, Sin, Death.
The Guide	Mary
Wise Men	Shepherds

Some Who Knew Him--Peter, John, Mary Magdalen, Lazarus, two or three women, Thomas.

Setting.

Foreground, bare and rocky.

Background, greenery; in the middle, a dark, vine-covered curtain hung on rings over a wire so that it can be slipped aside easily for the Nativity scene.

Lighting, bright amber until Nativity scene; from there on, blue.

Enter Pilgrim.

P.--Oh, I am so tired! The road is so rough and the sun is so hot! (Looks behind fearfully). I feel sure they are following, but I can't see them just now, so I think I'll stop and rest a little. (Sits on a rock and looks longingly at the greenery). It is a long way yet. It looks so quiet and peaceful there that I am sure it will be safe. (Starts up). Ah! There they come. I can never escape!

(Enter Sickness, Disaster, Sin)

All three together--Indeed you cannot escape!

Sickness-- I will follow you every step of the way. I will lay my hand upon you, and your strength shall ebb away; pain shall gnaw at your vitals, and fever shall burn in your veins.

Disaster--I, too, will have my way with you. At my word the winds of heaven shall blow and the rains descend in floods; at the stamp of my foot the earth shall open beneath you; my breath shall kindle a fire against which none of your possessions can stand.

Pilgrim--Oh! oh! Have pity on me! Do not destroy me! Give me a chance to escape!

Sickness and Disaster--You shall never escape!

Enter Sin.

Sin--Do not listen to them. They are harsh and rude, and mean to do you great harm. But come with me and I will lead you into ways of gaiety and pleasure.

Pilgrim--You seem very nice, but I was planning to go to that lovely, peaceful spot over there; I suppose I ought to be on my way.

Sin-- Well, it certainly looks pleasant over there, but it is very far away, and the road is so rough and hot that you will suffer in getting there. Now, my palace of pleasure is very near, and once you are there, surrounded by gay companions, you will forget all about the hard road and these your enemies. Come, and be happy in the pleasures close at hand.

Enter Death.

Pilgrim-- Ah! The most terrible of them all!

Death-- Go with this enchantress if you will. By some rare good fortune you may even escape the clutches of these two fiends, but me you can never escape. Like your shadow, I will be with you every moment, and you will never know when I am going to lay my

hand upon you and claim you for my own!

Pilgrim-- O, you terrible creature! Have you no mercy, Miserable wretch that I am, am I never to have a moment's peace"

Guide (hidden by greens, sings)

"Come, ye disconsolate, whene'er ye languish,
Come to the mercy-seat, fervently kneel;
Here bring your wounded heart, here tell your anguish;
Earth has no sorrow that Heav'n cannot heal."

Pilgrim-- What is that? Where is the sweet singer?

Guide, still singing, appears.

"Earth has no sorrow that Heav'n cannot heal."

To all who, like you, are harassed by these fiends (points to Sickness, Disaster, Sin, Death, who shrink from him) I come with glad tidings of great joy. Long years ago One came into this world to share our sufferings and to open the way of victory even over death. Will you not let me lead you to Him?

Pilgrim-- What! do you know some way by which I can escape from my tormentors?

Guide-- These enemies will always be in the world, but He to whom I would lead you has conquered them all. He can take all fear of them from your heart and make you a conqueror, too.

Sin-- Do not listen to him. Come with me and lead a life of ease and pleasure.

Pilgrim-- No, No, fair temptress; this power he offers is just the thing I need. (To Guide) I will follow you.

Guide-- Come, then, and I will show you Him who is the Light of

the world, and you shal see how He conquered, and how others have conquered through Him.

(Guide leads Pilgrim to seat near center of platform; then goes and pulls back curtain while choir sings softly, "There's a Song in the Air", No. 84 in New Hymnal for American Youth).

Manger Scene.

Mary sits beside the manger, singing softly; as she sings, shepherds come in and worship, then stand at one side; choir sings "O Come, All Ye Faithful", No. 83 in New Hymnal for American Youth. During singing, Wise Men enter and offer gifts. Wise Men and Shepherds go out; guide closes curtain.

Pilgrim--O, that was beautiful! But that is only a story of long ago; what has it to do with me?

Guide-- Wait! Here come some of those who knew Him.

(Choir sings--

"O Master of abundant life
From natal morn to victory's hour,
We look to thee, heed thou our plea,
Teach us to share thy deathless power."
No. 103 in New Hymnal for American youth

Enter Lazarus, the Women.

Lazarus-- He said, "I am the resurrection and the life. He that believeth in me shall never die. "But now He is dead, and all hope is gone.

Women-- Yes, He is dead.

A woman-- We heard Him say that, and even on the cross we thought that somehow He might save himself.

Enter Peter and John.

Peter-- You remember, John, how He said that I should become

Peter, a rock? Well, now that He is gone I am only Simon again, nothing but shifting sand.

John-- Sometimes I thought I understood Him and His wonderful words about life, but now there is nothing left.

Peter-- Nothing left! I guess I might as well go back to my fishing.

John-- Well, I guess I'll go with you. I'll find James--

Enter Mary Magdalen, running.

Mary-- I have seen the Lord!

Peter--Nonsense, Mary!

A Woman--Poor thing, her grief has crazed her.

Mary-- No, but I have seen Him. Some of us went to the tomb this morning and we found it empty. We thought someone had stolen His body, and the rest of the women ran away; but I staid behind weeping, and He stood behind me and spoke my name. He is risen!

(A bright light appears at right of platform and a Voice speaks)

Voice--Peace be unto you.

All (amazed)--It is He.

(Peter and John run toward the light; John falls on his knees; Peter stretches out his hands).

Peter--Lord, thou knowest all things; thou knowest that I love thee.

Voice--As the Father hath sent me, so send I you.

Enter Thomas.

All--Thomas, it is the Lord.

Thomas--Unless I see Him, I will not believe

Voice--Peace be unto you. Be not faithless, but believing.

Thomas (runs toward the light and falls on his knees)--My Lord and my God.

Pilgrim starts toward Light; falls on his knees.

Pilgrim--My Lord and my God.

(As Pilgrim starts toward light, Sickness, Disaster, Sin, Death slink out. Light grows intensely bright)

Note--At close, if no curtain is used, all lights should be turned off to give participants time to go out. Or, if the play is given at close of a worship service, all participants might return to platform, lights all full, and all lead congregation in singing "All Hail the Power of Jesus' Name", No. 135 in New Hymnal for American Youth, Tune, Miles Lane).

INSPIRATION and SERVICE; A PAGEANT.

Scene 1.

The Journeying of the Wise Men.

Setting--Empty platform; large star suspended from ceiling at one side (an selctric star is best, but one of silver paper with radiating streamers of silver tinsel may be used).

Participants--Three wise men; three servants bearing gifts.

Action--Wise men, followed by servants, come slowly down the aisle singing, "We Three Kings of Orient Are" (Hymnal for American Youth , No. 90); stanzas 1 and 5 sung in unison; 2, 3, 4. sung as solos. During singing of refrain, wise men turn toward star with arms raised as in salute, except after 5th stanza, when they pass from sight.

Lights off during arrangement of platform for Scene 11; choir sings stanzas 1 and 2 of "O Little Town of Bethelehem" (Hymnal for American Youth, No. 80).

Scene 11.

Worshiping the Christ-child.

Setting--Manger in center. Mary half reclines behind manger; light from bright electric flash inside manger shines on her face; Joseph stands near head of manger; Spirit of Christian Love kneels at foot of manger.

Participants--Mary; Joseph; three Wise Men; three servants; some shepherds.

Action--Mary sings "Sleep, My Little Jesus", stanzas 1 and 2. (Hymnal for American Youth, No. 79).

Hidden choir sings "O Come, All Ye Faithful" (Hymnal for American Youth, No. 79)repeating as long as necessary. During singing shepherds enter and stand at one side; Wise Men followed by servants enter and stand at other side. Each Wise Man in turn takes his gift from servant, advances to center of platform, kneels and offers gift, then returns to his place (Note--Care must be taken that they do not quite turn their backs to the audience). As each gift is offered, shepherds, servants and Spirit of Christian Love bow in adoration. Music stops. Spirit of Christian Love rises and speaks).

S. of L. --I am the Spirit of Christian Love, the spirit of the Christ. Born in a humble manger, he was nevertheless the perfect revelation of the heart of God. From this place I must go out into the world to lead all men into the knowledge of the Father revealed in Jesus Christ.

Lights off while platform is arranged for Scene III. Choir sings, "All My Heart This Night Rejoices" (stanzas 1 and 3 (Hymnal for American Youth, No. 78)

Scene III

The Working of the Christ-spirit.

Setting--A large cross (electric, white, or gold) at center-back of platform; Spirit of Christian Love stands beside cross on slightly raised platform.

Participants--Spirit of Christian Love; evangelistic worker; doctor and nurse; teacher; business man; mother and child; patriot. In last half of scene each returns leading others--evangelist and converts; doctor and nurse with sick people; teacher with students of different ages; business man with other men and women; mother

and child with one or two families; a patriot with group of young people with national flags.

Action--

S. of L.--Whom shall I send and who will go for me?

Choir sings softly stanza 1 of "I Can Hear My Savior Calling" Evangelist enters from right, carrying Bible.

E.--Here is a wonderful story of the Christ, a loving, suffering Christ, a Christ who lives and draws all men to the Heavenly Father. I take Him for my Lord, and I would give my life to help others to know Him. Spirit of Love, may I not become one of your messengers?

S. of L.--In the name of Him who gave himself for all men, go and preach this gospel, and He will be with you all the days.

Choir sings refrain of "I Can Hear My Savior Calling" as Evangelist goes out at left.

S. of L.--Whom shall I send, and who will go for me?

Choir sings stanza 1 as above; enter Doctor and Nurse from left.

D.--"Jesus went about all the cities and villages, teaching in all their synagogues, and preaching the gospel of the kingdom, and healing all manner of diseases and sickness. But when he saw the multitudes, he was moved with compassion for them, because they were distressed and scattered, as sheep not having a shepherd. "(Matt.9, 35-36). What an example for the Christian physician! Spirit of Love, can you not use us in your service?

S. of L.--Yes, there is a large place for you in the work of spreading the Kingdom of God. Go in the name of the Great

Physician and may He fill you with His own spirit of love and compassion.

Choir sings refrain as above; Doctor and Nurse go out at right.

Choir sings stanza as above; enter Teacher from right.

T.--To share with youth the experiences of the past, and to follow with them the never-ending quest for truth, --this is my great task. If only I may be able to help them to catch the vision of the larger, more abundant life in Him who is the truth and the life.

S. of L.--A wonderful opportunity is yours. Seek to live and teach in accord with the will of the Great Teacher, and He will guide you into ever greater visions of the truth.

Choir sings refrain as above; Teacher goes out at left.

Choir sings stanza as above; enter Business Man from left.

B. M.--What a troubled, selfish old world this is! I wonder what would happen if men would seriously try to apply the teachings of Jesus to their business problems. For myself, I am determined to try it.

S. of L.--The Master has need of such men as you. Be true to Him and you will be helping to bring in the brotherhood which He came to establish.

Choir sings refrain; Business Man goes out at right.

S. of L.--Whom shall I send, and who will go for me?

Choir sings stanza as above; enter Mother and Child from right.

Mother--How tender Jesus seems in His human friendships and in His love for little children. Placing Him at the center of my home, may I thus be working with you?

S. of L.--Yes, for from your home His light will radiate to the homes of others. Go, and the God of love will guide you.

Choir sings refrain as above; Mother and Child go out at left.

Choir sings stanza as above; Patriot enters from left.

P.-"Blessed is that nation whose God is the Lord. "I here and now dedicate my life to the cause of truth and righteousness.

S. of L.-Servant of God, go to your people, and may He give you strength for your task.

Choir sings refrain as above; Patriot goes out at right.

Choir sings stanzas 1 and 3 of "Lead on, O King Eternal".

Spirit takes seat beside cross.

Evangelist, Converts, enter from left; kneel and sing stanza 1 of "O Jesus, I have promised"; take place at left of cross.

Doctor, Nurse, Sick People, enter from right; kneel and sing stanza 2 of "Galilee, Bright Galilee", take place at right of cross.

Teacher, Students (all ages) enter from left; kneel and sing stanza 2 of "Lord, Speak to Me"; take place at left of cross.

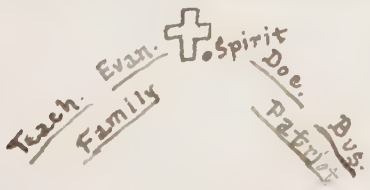
Business Man, Men, Women, enter from right; kneel and sing stanza 1 of "Fight the Good Fight"; take place at right of cross.

Mother, Child, Families enter from left; kneel and sing stanza 1 of "O Happy Home", take place at left of cross.

Patriot, Young People enter from right; kneel and sing stanza 1 of "God Bless Our Native Land"; take place at right of cross.

Spirit of Love rises and raises right hand high; all kneel, half facing toward the cross, and sing stanzas 1 and 4 of "In the Cross of Christ I Glory".

Positions for Closing Tableau



Numbers of Hymns in Hymnal for American Youth.

Lead On, O King Eternal.....No. 188

O Jesus, I have promised .....No. 138

Galilee, Bright Galilee.....No. 99

Lord, Speak to Me .....No. 208

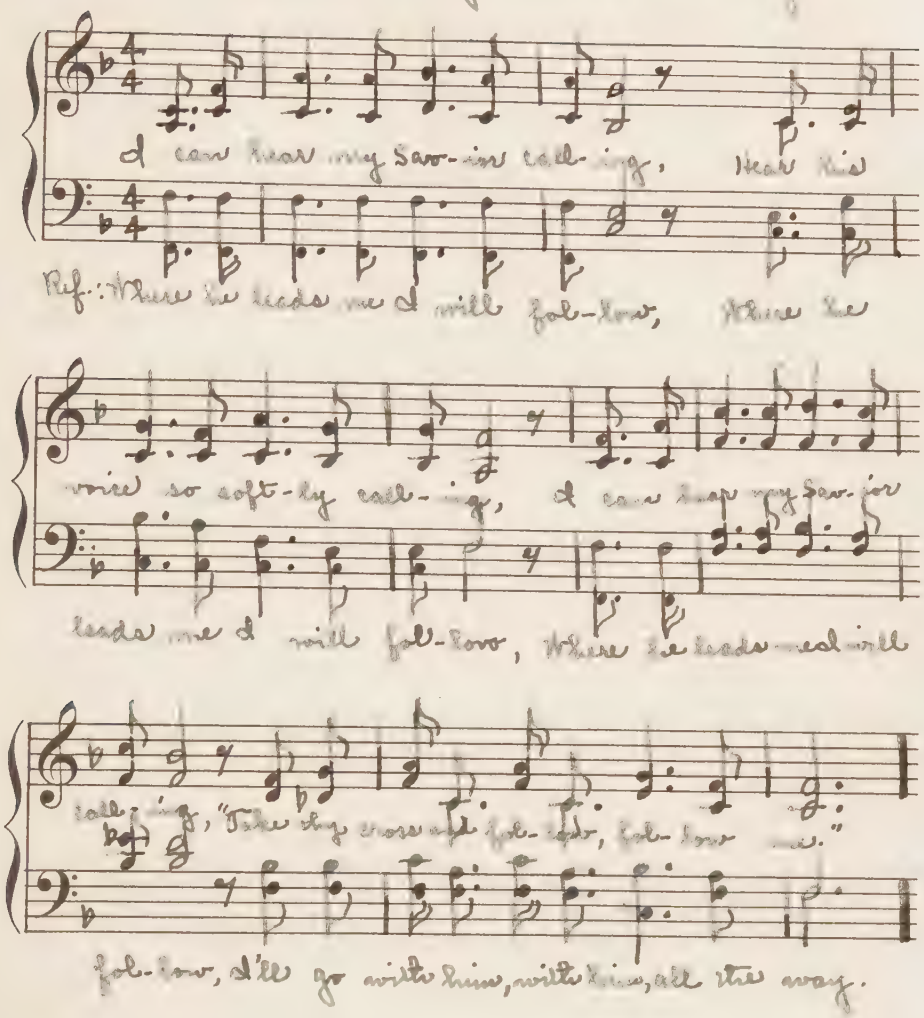
Fight the Good Fight .....No. 196

O Happy Home .....No. 293

God Bless our Native Land.....No. 236

In the Cross of Christ I glory...No. 111

I Can Hear My Savior Calling.


I can hear my Savior calling, Hear Him
Ref.: Where He leads me I will follow, Where He
voice so softly calling, I can hear my Savior
leads me I will follow, Where He leads me I will
calling, "Take thy cross and follow, follow me."
follow, I'll go with Him, with Him, all the way.

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